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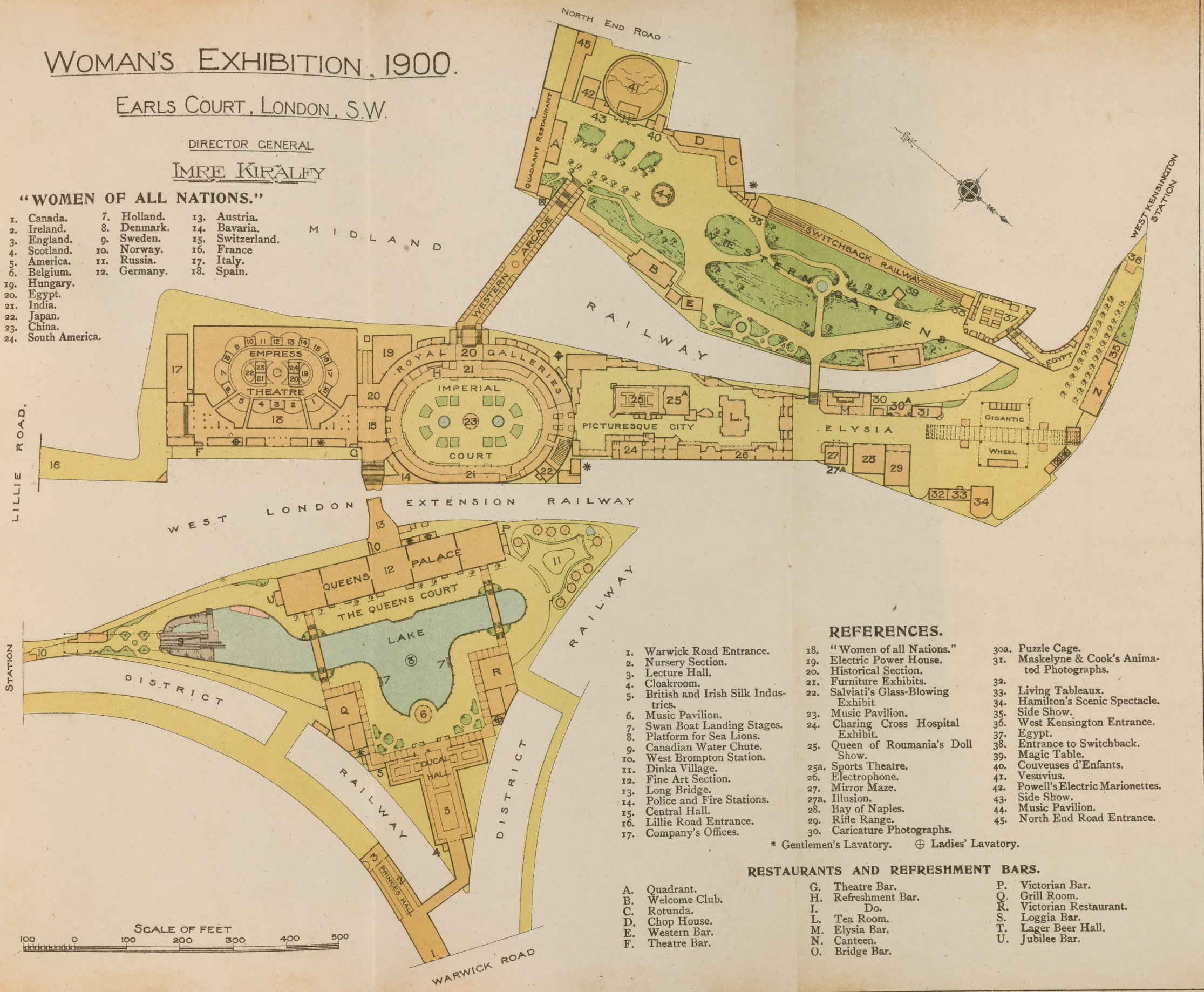
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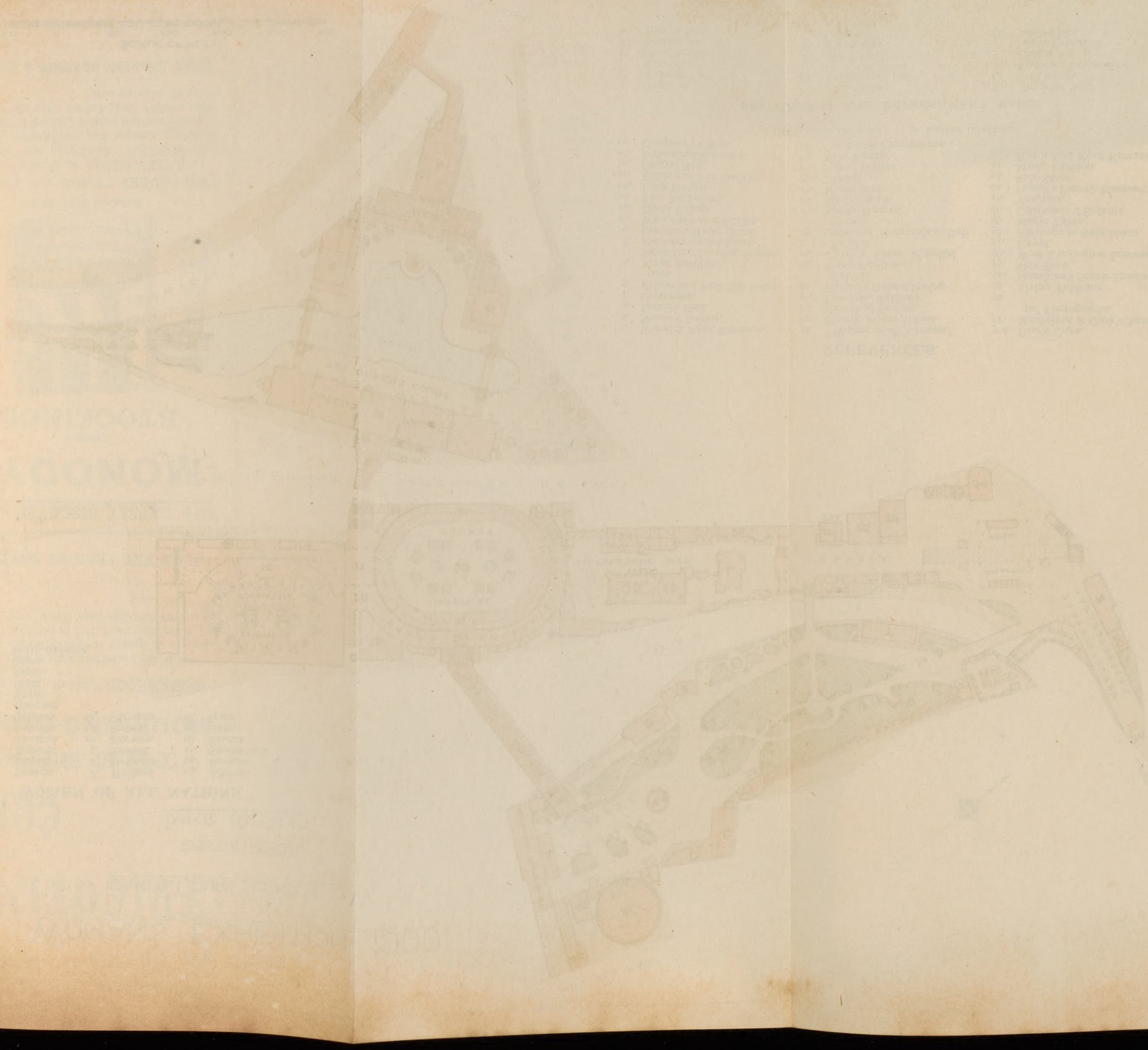
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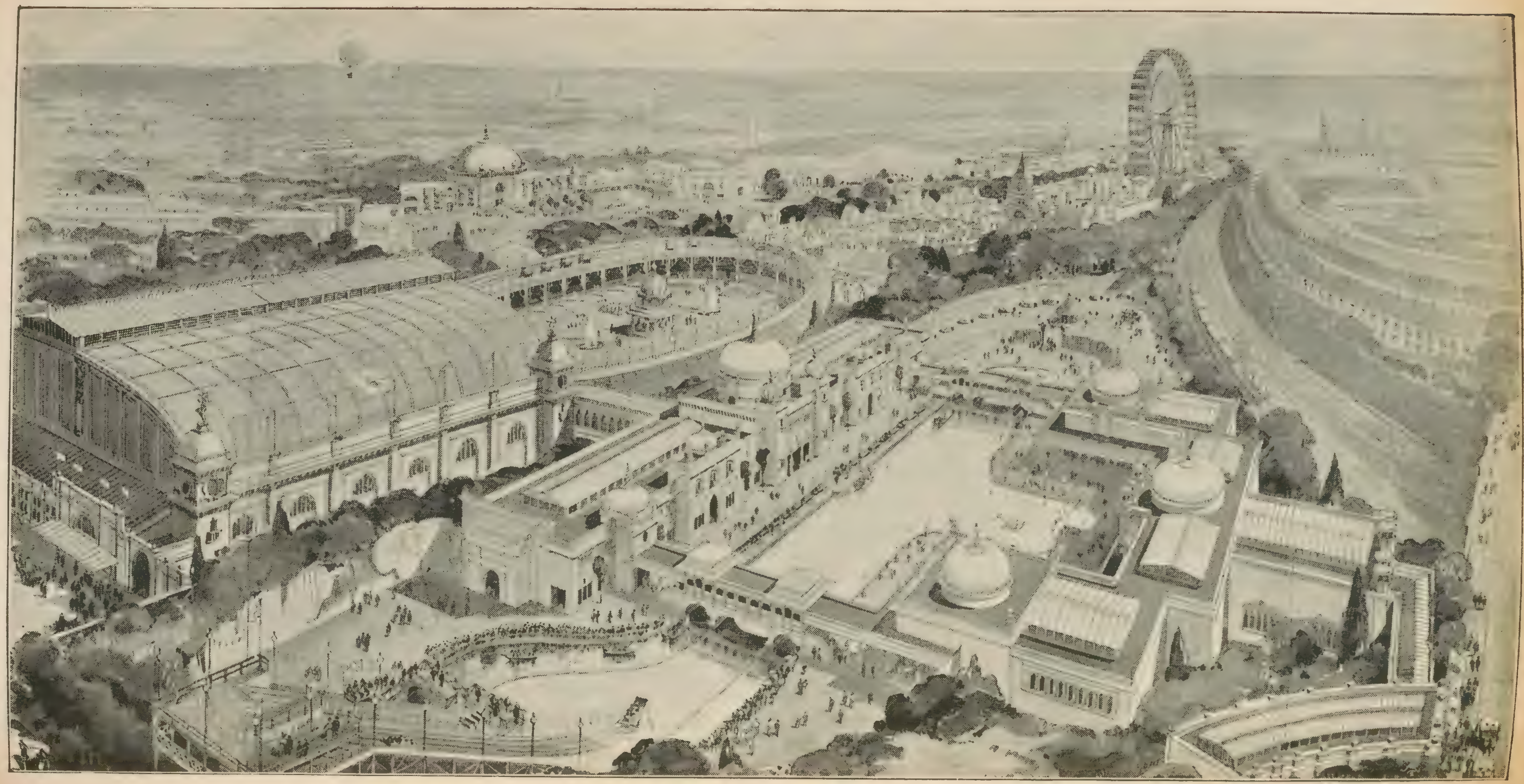
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54 GRACECHURCH STREET, E.C.

WOMAN'S EXHIBITION, 1900.

INTRODUCTION.

During no period in the world's history has the progress of woman's work been so remarkable as in that of the present century. Although this advance is fully realised, and several attempts have been made to illustrate the progress of woman's work, there has never been an Exhibition dealing adequately with this great subject. The advance of woman in the fine arts, in education, in refined and beautiful workmanship, in inventions, her studies and devotion in nursing, and her softening influence, which has penetrated into almost every profession, elevates the nineteenth century in the memorable record of the world's history. It is an apparent fact, particularly when we turn to literature, that the work by woman during the last hundred years greatly exceeds anything accomplished by her in all previous times. It is, therefore, but fitting and just that woman's work should be represented in a worthy manner, at the close of this century, by a commemorative Exhibition, the first of its kind ever held.

For some time past we have given considerable time and attention to the subject, and, thanks to the combined efforts and invaluable assistance rendered by the Honorary Committee of the Woman's Exhibition—with the worthy assistance of the other ladies of the Committee—we are enabled to bring before the world an Exhibition devoted entirely to Woman, which we trust will prove worthy of the subject.

The true progress of every race is marked in the condition of woman: whatever she is the race will be, for she is the civiliser, the purifier of life.

We think this a fitting opportunity to give a brief survey of woman's position in past times, and mention those women who, by their talents and superiority, have created an everlasting influence upon the destiny of woman.

Nothing is more interesting than to trace, through all its vicissitudes, the lengthy course of laws and customs which have slowly raised

woman from a condition of abject slavery to a position of social and civil equality. We shall not, however, dwell upon this lower phase of woman's life, but confine ourselves to that period when she had already reached a station worthy to be recorded in the pages of history.

Babylon was founded by a woman, who attained to a superior power by her genius alone; who influenced her age by her wisdom and talents; built cities, raised aqueducts, constructed roads, commanded great armies in person, and, both as conqueror and legislator, was amongst the earliest agents of Asiatic civilisation.

Egypt—the land where man was wisest and most indulgent to woman; Egypt—from whose intellectual fires Greece and Rome borrowed the torch by which worlds then unknown and races never dreamed of have since learned the laws of nature and the philosophy of morals—never was so rich in wealth, power and civilisation as under the reign of the last of its queens, who made knowledge the basis of national supremacy, and who reconstructed that precious library which man in his madness had destroyed.

In that land the women of the populace managed the greater part of such business as was transacted out of doors. They left the management of the loom to men, while they themselves were abroad engaged in commerce. At a later period, Hypatia, by her learning, became a most influential teacher in Alexandria, and the fame of her lectures drew students from all parts of the East. Personally she was held in such great esteem, and such reliance was placed on her judgment and sagacity, that the magistrates frequently consulted her in important cases.

In Greece, while the young men of Athens were given perfect education, precisely the contrary was the case with the Athenian maiden. In her childhood she was strictly enjoined "to speak, to listen, and to see as little as possible," and so when she grew to womanhood the care of the management of the household and obedience to parents or husband was for her the acme of accomplishments, ambition, and virtue. The only arts taught her in youth were those of dancing and singing.

Her position in the early days of Greece was not a high one; her occupation was the common employment of spinning, weaving, embroidering, making garments and attending to household duties. In general there seems to have been no difference whatever between

the occupation of princesses and women of ordinary rank. It is, however, recorded that the arts were not neglected by women. In poetry Sappho enjoyed a unique renown. She was called the poetess, as Homer was called the poet. Of all the poets of the world, of all the illustrious artists of all the literatures, Sappho is the one whose every word has a peculiar and unmistakable perfume, a seal of absolute perfection and inimitable grace. She was exalted to the distinction of being called the Tenth Muse.

It was not until the Periclean age that women gained sufficient freedom to enable them to exert a direct influence of thought, and further the principles underlying human conduct. Aspasia proved to the world that woman could be the intellectual compeer of the ablest statesmen and philosophers. She attained unrivalled influence and distinction over the most celebrated philosophers, orators, and poets, who delighted in her society, and statesmen consulted her in political emergencies; in fact, Pericles surrendered to her the government of Athens, then at the height of its glory and renown. Women began to follow literature and art. They taught rhetoric and elocution, lectured publicly, established schools of philosophy, and contributed generally a powerful influence on their times.

Roman women were as industrious as the men, and worked at home while the husbands and fathers were at war. After household cares, their chief occupations consisted of spinning and working wool. It was considered the duty of women who held in honour the name of wife or mother, to make the clothing of their husband, children, and servants, after having prepared the wool and flax to weave them into stuffs upon the loom, for their family and household.

In Rome, Cornelia stands, amid the evil and corruption of her time, as a true specimen of womanhood. This accomplished and virtuous woman gave to Rome two of its noblest sons, who, as the result of her education, became the popular reformers of their time.

The advent of Christianity exercised the most salutary influence of all in the amelioration of the social condition of woman. She was lifted out of her state of debasement and inferiority and placed on a level with man.

Another cause which contributed to place woman upon the high pedestal she occupies in society to-day was the invasion of the barbarians.

Turning to the Northern nations, which resembled each other, we

find in the early days of these rude but generous people that they held the mission of women to be higher, and entitled her to share in politics and government, for whilst war and hunting were the only favourable occupations for man, all other employment was left for women. Among the Germans they were the chief counsellors, and mostly the chief prophets, priests, and physicians. "Honour to *God* and to *Woman*"—such is the traditional motto, the words of which resounded at all festivals and combats held by the Germanic people during the Middle Ages.

Between the intellectual light of modern times and the civilisation of ancient Rome, the dark ages, as they are emphatically called, stand like a blank. Not only were the arts and sciences dormant, or wholly lost, but all the incidents of the era partook of its profound gloom and were like deeds done in the night. If the horizon was for a moment illumined, it was by lightning breaking from the thunder-cloud, by the flash of a meteor, which expired as it appeared, serving, indeed, only to render darkness visible, for learning was dead.

After this long period of obscurity we find a brilliant Star appear, "Joan of Arc, Maid of Orleans," one of the most striking figures of that turn on the stage of history. Her character is certainly unique; the contrast between her and her time is indeed as between light and darkness. She is the only human being who ever held supreme command of a military force of a nation at the age of 17 years.

She was indeed the personification of the genius of patriotism.

The reign of Ferdinand and Isabella was productive of the most important consequences to Spain, to Europe, and to the world; and it was to the presiding influence of Isabella of Castille, to her genius, piety, and beneficence, that these effects were in a great measure, if not wholly, due.

Her patronage of Columbus and her womanly kindness and queenly generosity thus enabled the greatest discoverer of any age to carry out his great idea—the discovery of *America*—and so gave to mankind the rich heritage of the New World. She was ever a steady protector of religion, learning, philosophy, science, and the arts. Her court was a school of virtue in which the example of her own life was the most beautiful as well as the most sublime study.

Brilliant in the pages of civilisation stands the reign of Elizabeth of England. She was endeared to her subjects by the glory of her reign,

by the wisdom of her measures, and by the frugality of her administration. To the greatness of her time she herself contributed largely. What added most of all to the glory of the Elizabethan age was undoubtedly its literary splendour. In that regard her reign was unsurpassed, perhaps unequalled, in the history of the world.

About a century and a half later Germany produced an Empress of great national capacity, of personal beauty, and who was happy in preserving an irreproachable and spotless name.

Maria Theresa, the celebrated Empress-Queen of Germany and Hungary, successful in renown and war, though opposed to nearly all the Powers of Europe, possessing but one solitary ally, England, was no less eminent in peace.

Whilst preserving the integrity of the throne, she continually sought to advance the interests and promote the permanent prosperity of her dominions. She was a munificent benefactress of the Arts and Sciences and encouraged and rewarded every useful invention. Literature, so long neglected, obtained her special protection, and she sought to develop the same tastes in her subjects by the establishment and liberal endowment of numerous schools and colleges. She was equally attentive to the interests of commerce, and under her auspices new sources of trade were opened, roads and canals constructed, spacious harbours formed, and manufactures of every kind fostered and extended. Few Sovereigns were ever more beloved, and from the outset of her long and troubled reign she obtained and merited the title of "Mother of her People."

In regard to learning there was scarcely a period when there were not highly educated women, according to the standard of their age. Isis and Minerva show the value set upon feminine intellect by the ancients, and Plato pays a noble tribute to the genius of woman.

Turning to those wonderful people the Spanish Arabs, among whom women were public lecturers and secretaries to kings, while Christian Europe was sunk in darkness, there was Ayesha, daughter of Almed ben Mohammed ben Kadim, of Cordova, who was considered the most learned woman of her age (tenth century) in poetry, mathematics, medicine, and the other sciences which then and there flourished. In the words of the Moorish historian, "she was a well of science, a mountain of discretion, an ocean of learning."

Following the Arab practice, there were female professors of the

classics and of rhetoric at Salamanca and Alcala, under Ferdinand and Isabella. At the revival of letters in Italy, the intellectual influence of Lucrezia Borgia is classed by Roscoe with that of his hero, Leo X. Vittoria Colonna and Veronica Gambara rank as the equals and friends of Bembo and Michael Angelo. Tiraboschi declared the Rimatrici, or female poets of the fifteenth century, to be little inferior, either in number or merit, to the Rimatori, or male poets.

A pope of some eminence, Benedict XIV, bestowed on Maria Agnesi, a celebrated mathematician, the place of Apostolical Professor in the University of Bologna in 1758; and Pope Clement XIV (Gangangelli) wrote, in 1763, to a lady who sent him the translation of Locke expressing his satisfaction that the succession of learned women was still maintained in Italy.

One has but to peruse the once renowned work of Peter Paul de Ribera, entitled, "The Immortal Triumphs and Heroic Enterprises of 845 Women," to see what women were capable of in those days, and to glance through the catalogue of the library of Count Leopold Ferri, sold at Padua, in 1847, consisting solely of the works of female authors, and amounting to 30,000 volumes.

The dawn of the nineteenth century, however, brought the world a galaxy of the noblest, wisest, and the most learned women of all ages, whose influence will be felt through all future generations. Mary Somerville distinctly raised the world's estimate of woman's capacity and loftiest scientific pursuits. Her works are worthy to be classed among the greatest efforts of the human mind. She is an honour to England and the pride of her sex throughout the world. In her astronomic studies, her own discoveries of comets, and her participations in the memorable writings of her brother, Caroline Herschel's name will live in all future ages. Harriet Martineau's work was influenced by the highest and purest of inspirations, the yearning to redress the wrong, to defend the weak, to denounce the false, and advocate the true. Her writings and her life are illuminated with the remembrance of modern heroism.

Among the female poets of the present era, Elizabeth Barrett Browning stands alone. For purity of sentiment, beauty of style, fervid imagination, and intellectual power, she has no rival; while the works of George Eliot will rank high among those masterpieces of

English literature which will remain to all time an eloquent vindication and irresistible support of the claims of woman.

In the realm of Art woman may claim credit of having materially aided its progress. Ever since the dawn of civilisation women have been artists, and among the nations of antiquity many of them held a high position; the works of some being celebrated by the poets, and others were thought worthy of a place in the Temple of the Gods. In our own time we have but to turn to Rosa Bonheur to find man's equal on canvas. Of all the marvels of creation Woman is that which is the most frequently reproduced in Art. She has inspired the artist and furnished him with an object for his genius. Her natural unconscious grace and beauty present a model which it is his highest effort to copy faithfully, and modern artists have personified in female form all the arts, sciences, virtues, and passions.

The patronesses of the great artists deserve due homage in considering the masterpieces which their influence has brought to light, the collections they have formed, and the artistic movements of which they have been the life and soul.

If Woman has given to the world but few musical creations during the last two centuries, it has been that all-enduring music which has been the child of poverty, the outcome of sorrow, the apotheosis of suffering. In this sphere, where music seems to have had its origin, the lot of Woman is bounded by unremitting cares. The world in which she moves, the training which she receives, and the duties which she has to fulfil, account for the deficiency.

The field in which she has accomplished great results, however, has been her influence upon the production of music. Without her influence many of the great masterpieces would not have been accomplished. She has been the impulse, support, and consolation and inspiration of Music, which can be proved by studying the lives and labours of the great composers.

By the side of the great masters in equal glory and fame should be placed such women as Constance Weber, Fanny Mendelssohn, Bettina von Arnim, Madame Voight, Cosima Wagner, Delphine Potocka, Clara Schumann, Malibran, Grisi, and those others who have elevated music to greater heights by inspiring those creations and giving them to the world through the medium of the voice.

But it is as an interpreter of music mainly through the voice that

Woman's sway will remain undisputed. What she has done *with* music matters little compared with the glory and beauty she has given *to* music, for without interpreters there would be no music, and it is she who has both inspired the creations and interpreted them to the world.

History has yet to honour the woman of our own times, and, indeed, it may safely be asserted that in no age has Woman appeared in a more favourable light in all branches of knowledge than the present.

The day is passed when Woman, inspired by the necessities of a barbaric or warlike age, could repudiate the weakness of her sex, and contend with man on the field of battle. Christianity and civilisation have taught her to renounce such ideas, and to assume another and a more glorious duty.

This new mission is symbolised by the name of Florence Nightingale, its originator, its apostle, and its example. Words can scarcely express the great debt of gratitude we owe to this lady, who, by her generous and heroic labours, has given up her whole life to the promotion of humane work, to the amelioration of the condition of our soldiers, to the improvement of hospital organisation. She it was, the wise and beloved heroine of the Crimean War, who first opened for women so many paths of duty, raised nursing from menial employment to the dignity of "an act of charity," and who diffused the knowledge of the laws of health. At Balaclava she accomplished a work which was the outburst of a new spirit of a new age, which has since resulted in a thousand other efforts for the relief of suffering humanity, amongst which the noble women who, in the present war, have sacrificed themselves at the sacred altar of patriotism stand out prominently.

Royalty has had many bright representatives in history, but it remained for this century to give birth to the noblest of all—Victoria, the greatest and most honoured of all Sovereigns. Her Majesty has endeared herself to the hearts of millions of men and women throughout the universe. Her monumental work and mighty influence have not only benefited the one-fourth of the women on earth over whom she rules, but all other nations over which it is spread. No sooner had she ascended the throne than a complete revolution for the advance in education, science, and culture took place which resulted in the great progress of literature, arts, industries, and legislation which has glorified her reign and made her era unparalleled in history.

IMRE KIRALFY.



QUEEN'S COURT.

GUIDE to the WOMAN'S EXHIBITION, 1900.

At the very portals of this year's Exhibition the undeniable fact is borne in upon the visitor that this is a Woman's Exhibition, and that no half measures have been adopted in carrying out the scheme. For, in the place of the burly male attendants one would naturally expect, one is received at the turnstiles by uniformed women. This is indeed a surprising innovation, it being the first time that women in any numbers have been entrusted with the onerous duties of controlling the entrances to such a vast enterprise. Of the five entrances to the Exhibition the most popular is that at Warwick Road, due partly no doubt to the fact that it is connected with Earl's Court Station by a covered way, but, largely, to that station being the main artery to the Exhibition. The other entrances are those at West Brompton, Lillie Road, North End Road and West Kensington. We will presume that the visitor enters at the Warwick Road portals, and finds himself in the

PRINCE'S HALL,

where the Nursery and Children's Section will naturally attract the attention of mothers, as well as those who take an interest in the care of the rising generation. Thence he proceeds to

THE DUCAL HALL,

where are housed the rich Exhibits of the British and Irish Silk Industries under the auspices of the Ladies' National Silk Association, the President being H.R.H. the Duchess of York, and which has for its very praiseworthy object the promotion and maintenance of the Silk Industry of Great Britain and Ireland. In this section will be found a most important and interesting display of articles of dress and costume, and fabrics generally, including English and Italian embroideries and lace. There also can be seen hand and power looms weaving brocades, silks and other fabrics.

Proceeding further we arrive at

THE QUEEN'S COURT,

one of the many charming spots in the exhibition, its appellation being most appropriate. In the daytime, with its delightfully harmonious scheme of colouring and richness of design, one is, for the nonce, lifted out of grey, smoky, sun-baked London into a truly regal Oriental scene unparalleled in England and unexcelled in Europe.

But when the evening shadows steal across the landscape, and the myriad twinkling opalescent lights upon the dainty *façades* of the Eastern palaces shed soft, dreamy reflections upon the dancing waters, while the *bizarre* outlines of the music pavilion are traced in pretty electric lamps, it forms a picture of truly Eastern magnificence. The plashing of the water, combined with the refreshing breezes, and "the most eloquent music" discoursed by the

Maine Ladies' Naval Orchestra

of forty musicians make this an ideal place for the promenaders. And for those who enjoy the merry peals of laughter of throngs of happy sightseers there are novel attractions provided in various portions of the Queen's Court.

THE BEAUTIFUL LAKE

reflecting the Eastern architecture in its limpid depths, with its two noble bridges of elegant Indian design imparting a finishing touch of beauty to a very attractive scene, is alone worth a journey to see.

Here will be found

THE FASHODA AND DINKA VILLAGE

(*See Illustration*).

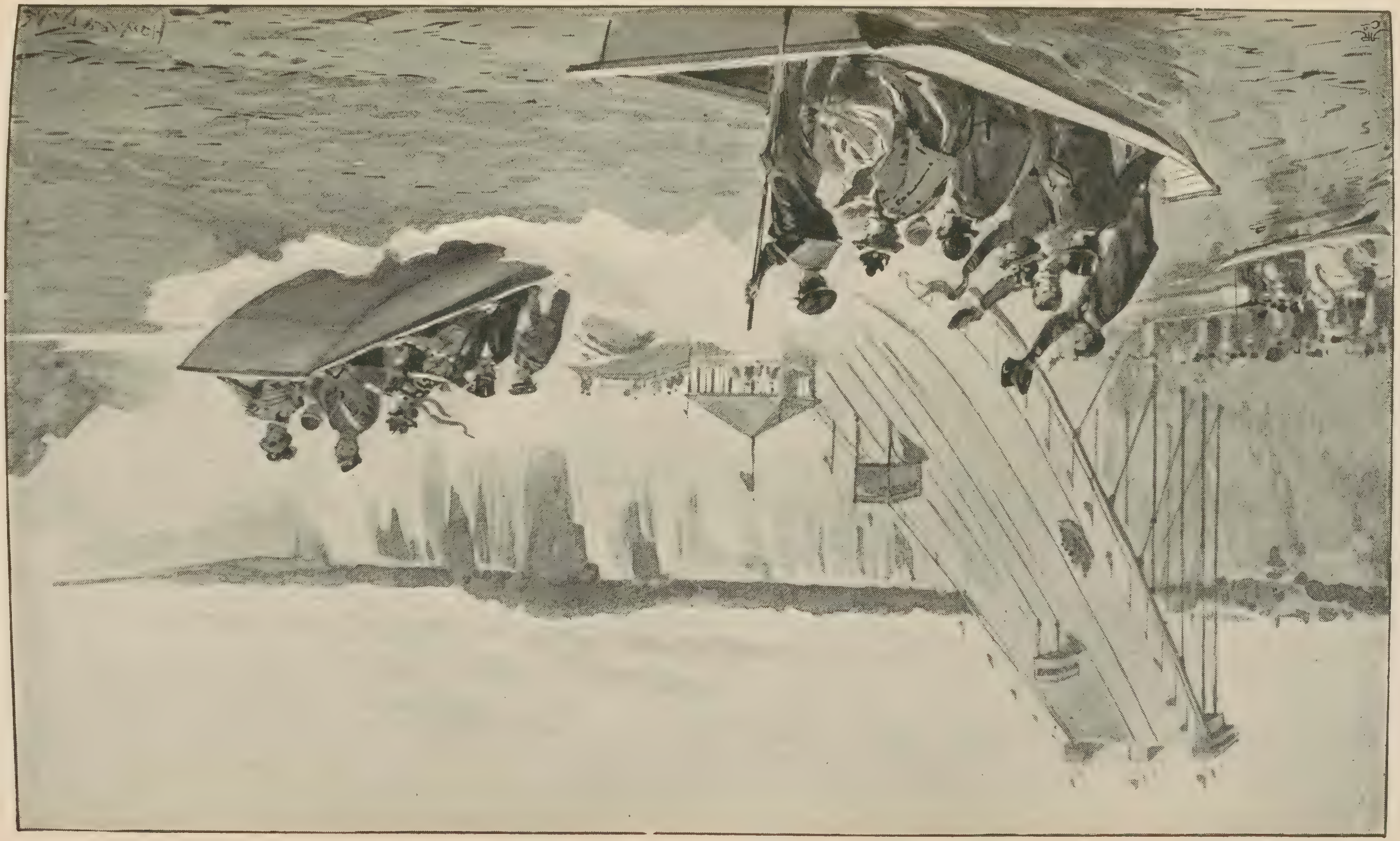
A most interesting feature of the Woman's Exhibition.

Not only has this village been reproduced in the most accurate manner but it has been peopled by the actual natives from the Fashoda district and fifty Amazons from the Dinka country. This most interesting tribe, already greatly civilised, goes through a number of performances daily, giving representations of their manners, customs, ceremonies, and battles, as pleasing as they are instructive.



DINKA AMAZON VILLAGE.

CHUTE.



THE GREAT CANADIAN CHUTE

(*See Illustration*).

This, the finest chute ever constructed either in this country or in America, is 350 ft. in length and 70 ft. in height. It is constructed on scientific principles, which have stood the test for perfect safety for many years in Canada, and also the United States, and, in fact, no mishap has been recorded since their introduction into the field of amusements. The boats are an exact reproduction of the Canadian "bateau," and each is built to seat eight persons. They are provided with American spring seats of woven rattan cane, and—a feature never previously adopted in this country—the boats are so arranged that the passengers are as far as possible protected from spray from the impact of the boat upon the water. Specially built cable cars convey the passengers to the summit—a great improvement on the old style, where they were compelled to walk to the top; so that the many thousands who will this season

"SHOOT THE CHUTE"

will do so under the most favourable conditions. It is an easy, swift, gliding downward motion, and when the boat strikes the water of the lake and plunges back again the sensation is one only of extreme exhilaration and pleasure. "Shooting the Chute" promises to be one of the fashionable diversions this season.

CANADIAN SWAN BOATS.



On the Lake the graceful Canadian Swan Boats, so popular with our

kinsmen across the seas, glide gracefully to and fro for those who desire to enjoy the delights, the *dolce far niente* of the dreamers of the Venetian Canal or the deep blue waters of the Golden Horn.

Also on the right of the Chute is a fine reproduction of the very beautiful

FOUNTAINS OF LONGCHAMPS AT MARSEILLES,

and to the left are seen the

ROYAL GARDENS OF VERSAILLES,

famous for their great natural beauty, enhanced by the bold effects obtained by art. Both these masterpieces are painted by the eminent artists, Messrs. Hicks and Brookes.

There is ample refreshment provision made for the visitor to the Queen's Court, which include the Victoria Restaurant and the popular Grill Room, the tables in the open air.

Entering the doors of the

QUEEN'S PALACE,

where last year was exhibited the mineral wealth of Queensland, we find this year the

INTERNATIONAL EXHIBITION OF WOMEN ARTISTS.

The progress which women have made in painting and sculpture during the latter part of the present century is most remarkable, and the time which has elapsed between the period when the great women artists Vigée Le Brun and Angelica Kauffmann produced their immortal works and the outburst of genius in female art in the latter part of the present era, has fully confirmed the fact that woman's art is now placed on a permanent footing, which is amply demonstrated in the Queen's Palace by the splendid exhibition of oil paintings,

pastels, water-colours and sculpture by living women artists from all parts of the world.

The field of woman's work in the important section devoted to the

Applied Art Section

throws a remarkable light upon the variety of artistic, useful work in which women can now prove themselves to be not only competent but successful. We see here the finest examples of work, both that which is purely artistic in its application, such as mural decorations, &c., work which exhibits both the artist's and the craftsman's knowledge combined, such as bookbinding, metal work of every description, enamelling, tapestries, furniture, stained-glass, and lithography and photography. In the artistic crafts where men have had no share, we see beautiful specimens of embroideries of many descriptions, and of laces not to be excelled even in ancient days. In order to be further impressed by the capacity of women for producing lovely work, one must turn to the **Handicrafts Section** where more than a dozen of these useful and beautiful crafts may be seen *in operation*. The mere enumeration of these must arouse interest in what is yearly becoming a greater and a wider field for expression. The crafts which are being demonstrated are as follows : — Lace-making, embroidering, leather-working, basket-making, china painting, hand-loom weaving, Japanese colour-printing, stencilling and metal-working.

THE CENTRAL HALL

which is the meeting and starting point for friends arriving at the Exhibition. It is here that one is confronted with the weighty problem where to go and what to see first ; and, amidst this *embarras de richesse*, it is no easy task to decide off hand, with attractions to left of you, attractions to right of you, and as far as the eye can travel. We turn naturally to the keystone of the Earl's Court yearly show, the mammoth building which has provided such wonderful sights for the delectation of the millions who have from year to year patronised the Exhibitions.

WOMEN OF ALL NATIONS

IN THE

EMPRESS THEATRE.

The singularly striking and beautiful idea of bringing together the women of all countries and showing them in their own homes and amidst their own surroundings was a bold one, but how cleverly not only all the difficulties have been overcome, but a triumph of artistic beauty has been evolved, can be only fully realised by a view of the beauties of nature and of art depicted in

IMRE KIRALFY'S

Brilliant Realisation of the Homes, Life, Work, and Pastimes of the

WOMEN OF ALL NATIONS.

On either hand are representations of the various countries of the earth, peopled by the women of each nation; so perfectly natural are the groupings, the employments of the women, the settings of the several beautiful scenes, and the arrangements of the incidentals, that the various sections might have been taken right out of the countries which they represent and brought over *en bloc*.

One moment we are in Canada in winter time. The sleigh bells announce the arrival of a house party, and the rosy-cheeked Canadian girls in their furs and hoods trip merrily over the snowy footpath and seek the shelter of the fireside.

In the next instant we are in Ireland in the refreshing spring time, the cool green and the natural beauties of the Sister Isle being vividly realised. To England in the summer and the Highlands in the glorious autumn-tide are mere steps here. The next scene takes us to the home of the American women, and we are supposed to be gazing across the Bay of New York, with that city on the one hand, Brooklyn upon the other, and the Statue of Liberty in the near distance.

Flanders, Holland, Sweden, Norway, and Denmark form a strong

contrast with their quaint costumes and their air of domesticity, whilst the striking picture of Russian home life and the elegant attire of the ladies are extremely interesting. The Swiss women in their characteristic dresses are shown in a typical Alpine scene, whose peculiarities are accentuated by the modern Parisian *salon* and the *Parisiennes* attired in the height of fashion. Italy, Germany, Austria, Spain, and Hungary are vivid character studies. The Eastern races are well represented by the dainty Japanese women, who are framed in a very characteristic scene; the women of China and India, and even of South America, are also seen at work in their own native surroundings, and while these "women of all nations" are engaged in their own particular handiwork they are separately heard singing or playing their national music.

This marvellous representation has proved the greatest of all the Empress Theatre successes, thousands having thronged daily to see this charming and most interesting living spectacle.

Leaving the theatre, the visitor sees upon his left

THE ROYAL GALLERIES.

Naturally within the comprehensive scope of the "Woman's Exhibition" the visitor will expect to be offered a representative collection of everything which pertains to womankind, and in organising

THE HISTORICAL AND LOAN SECTION,

no pains have been spared to make this characteristic department worthy of the occasion; whilst in the Fine Art Section works by lady artists only are exhibited. This section is in part devoted to the portraits of female celebrities by famous artists of both sexes, and is the most interesting collection of beautiful, distinguished and celebrated women of all countries and various periods in history. It also includes mementoes, costumes and other effects used and worn by distinguished women, and a museum of costumes from Carolean periods to end of eighteenth century.

Another prominent feature is the

HANDICRAFTS HALL,

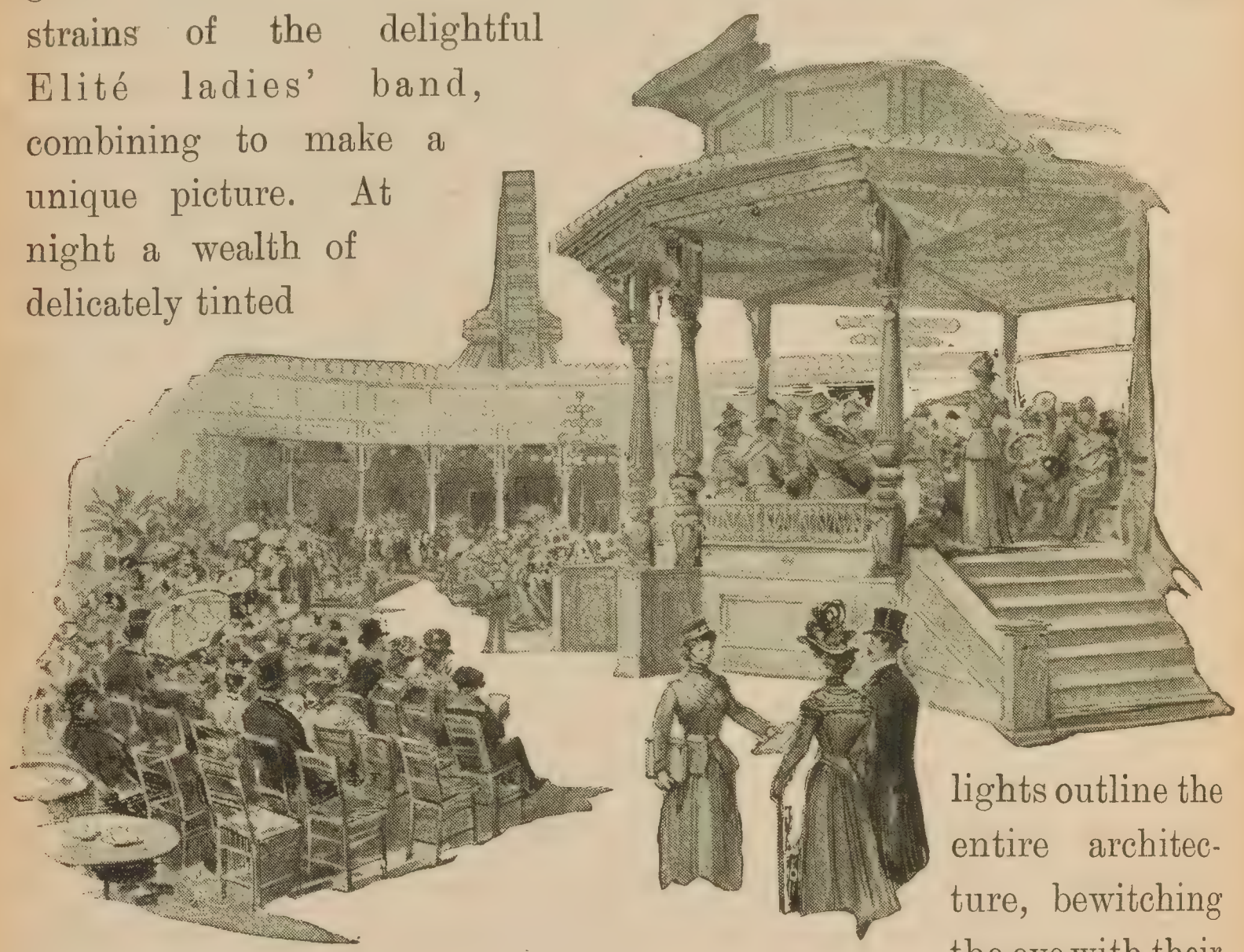
where are to be seen the very interesting and highly instructive

working exhibits demonstrating the various crafts which are carried out by women. The Royal School of Art Needlework and Reading College, under the special patronage of **Princess Christian** and **Princess Louise,** are represented by an extensive exhibit, and embroiderers are seen at work. Amongst other exhibits in this section are Hand Loom Weaving, Metal Repoussé Work, Leather Work, Basket Work, and a most interesting exhibit of Japanese Colour Printing. There is also an exhibit of Modern Tapestry being made on hand looms.

From the Central Hall we step into

THE IMPERIAL COURT,

a beautiful amphitheatre of vast extent, the artistic decorations, and the very fine music pavilion, the brilliant flower beds, with their cool green borders, the plashing of the fountains, and the soft sweet strains of the delightful Elité ladies' band, combining to make a unique picture. At night a wealth of delicately tinted



lights outline the entire architecture, bewitching the eye with their subdued harmony. The scene presented forms a most striking *ensemble* with its air of old-world grandeur and its suggestion of pomp and Imperialism. This court illustrates in a practical manner woman's taste and ingenuity in matters connected with the home, and a number

of rooms are fitted up to demonstrate this. Another feature is the model nursery decorated by the hands of those master artists, Mr. Jno. Hassall and Mr. Cecil Aldin.

A most interesting exhibit is that of Amor Salviati in which Venetian young women workers are seen in their daily work.

THE PICTURESQUE CITY.

For years it has been the cry that the sombre garb of the houses in our large cities is responsible for much of the sadness which is said by our neighbours to be a national characteristic. It is certainly a well-merited criticism, and its truth cannot be gainsaid. In the Picturesque City is shown how a brighter scheme of decoration can transmogrify an old-world street. Gone are the dingy oil lamps, and in their place are big electric lights; gone, too, are the curiously wrought iron monstrosities that did duty for ornaments, and in their place are exquisite paintings and rich scrolls. The dingy, heavy-beamed fronts are treated boldly but harmoniously in rich, warm tints. The very bricks seem to breathe life and animation. It is a wonderful transformation. The Picturesque City, with its quaint gables and its old-fashioned windows, affords an admirable instance of the way in which the æsthetic and utilitarian may be satisfactorily combined, and a visit thereto is well repaid.

THE QUEEN OF ROUMANIA'S DOLLS,

In this section, reflect the mutability of fashion, and prove a commentary on the tastes of past generations—even centuries. It is a feature of interest which is enhanced by the gifts of the Queen of England and many Royal families of Europe. The remarkable collection embraces representatives of every clime, and the dresses are faithful copies of originals dating from the present day to the fifteenth century before the Christian era. There is much food for reflection in the changes of the fashions, in the ideas of personal adornment prevalent in past times and in all lands.

In the Picturesque City, too, is the very *à propos*

MODEL HOSPITAL,

organised by the Appeal Committee of the Charing Cross Hospital, an impressive sight with its beds and appliances for the treatment of the

sick and wounded in war. Other exhibitors in this section display the foods and comforts best adapted for the treatment of the sick and the convalescent, a detailed account of which will be found elsewhere. Women are also seen engaged in various industrial pursuits. Here also is the Ambulance Department of the Order of St. John of Jerusalem, with a complete equipment for the relief of sick and wounded in all cases of emergency, and a First Aid Ambulance Station in active operation, with trained St. John's nurses and a medical officer. (For full description, see latter part of this guide.)

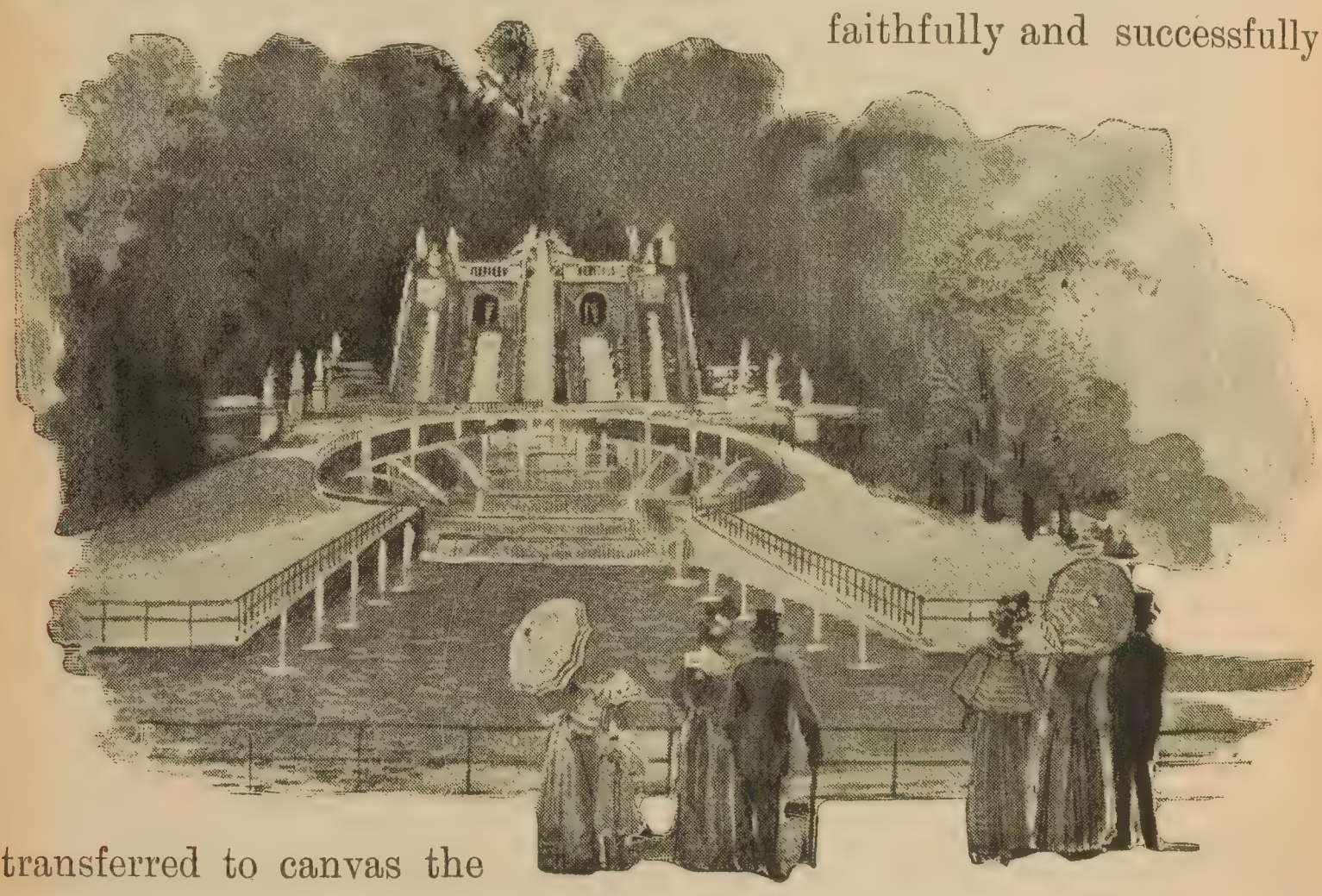
The Electrophone.

The Electrophone has this year been improved and enlarged, and is in connection with the Italian Opera and all the leading London Theatres, Concert Halls, Palaces of Varieties, etc.

As we leave the Picturesque City behind us we see on our right a fine reproduction of the magnificent

CASCADES OF ST. CLOUD,

the Imperial beauty of which appeals to every eye. The artist has faithfully and successfully



transferred to canvas the wonders of the cascades, with their rows of smaller fountains

leading up to the noble centre piece, the beauty of which is enhanced by a mass of foliage as a fitting background.

ELYSIA

is not a whit behindhand this year with its seductive attractions—including a very effective Swiss Châlet. Refreshments *al fresco* are a feature of Elysia this season, and their establishment in this portion of the grounds proves once more that the Englishman as fully appreciates the pleasure of taking the air and enjoying his refreshments at one and the same time as does his Continental neighbour. There is a most amusing feature,

THE MIRROR MAZE,

situated in this portion of the grounds, adjoining which is the

GALLERY OF ILLUSIONS,

a wonderfully mystifying entertainment, causing endless merriment.

Here can be enjoyed a

Trip Through the Bay of Naples

on a moving vessel, realising, in a wonderfully ingenious manner, a sail upon those beautiful waters. This is a most striking panorama, and the scene of the Bay of Naples is represented in a most realistic manner. The visitor starts on his trip in the afternoon, returning in the evening, when the moon shines brightly and the windows of the houses of Naples are illuminated.

Adjoining this,

The Transvaal Rifle Range,

where the ambitious defender of his country can blaze away at the enemy and improve his markmanship, is another attraction which should not be forgotten. Opposite this will be found

Animated War Pictures,

with realistic and mechanical effects; an ever interesting entertainment. The latest incidents of the war are presented in continuous succession.

Here we are afforded a very fine view of the

FOUNTAINS OF ROUEN,

another triumph of the scenic artist's skill, representing the famous fountains, the principal attractions of the many in that historical city.

The Grand Gallery of Living Pictures

are magnificent tableaux vivants, being reproductions of well-known paintings, well worth a visit.

The Gigantic Wheel,

one of the greatest engineering feats of modern times, with magnificent views at an altitude of 300 feet, is an ever-popular institution, and one of the features of the Exhibition.

From here we approach

The Streets of Khartoum.

A vision of the Arabian Nights, affording a glimpse of the city made famous by General Gordon and Lord Kitchener. This is one of the most realistic representations, far surpassing all similar attempts made at other Exhibitions.

An effective view close to West Kensington Station is that representing a very pretty

SCENE OF WIESBADEN,

the beautiful watering-place which attracts visitors from all parts of the world by reason of its fine buildings and its great natural beauty.

Crossing the small bridge, or passing through the Streets of Khartoum, we arrive in the

LOVELY WESTERN GARDENS,

one of the favourite spots of the Exhibition, abounding, as it does, in all the attractions of nature and of art. The stretches of green grass and the shady trees merge into the scenic representations, imperceptibly melting away in the distance or terminating in some tower or gate whose genuineness it is difficult to determine.

After leaving the Streets of Khartoum, on the right, will be found the Châlet, with its

MAGIC TABLE,

a marvellous performance by spirit hands and a demonstration of the unseen forces of Nature. Motion is transmitted to lifeless objects without any direct contact.

Beyond is that lovely stretch of river scenery,

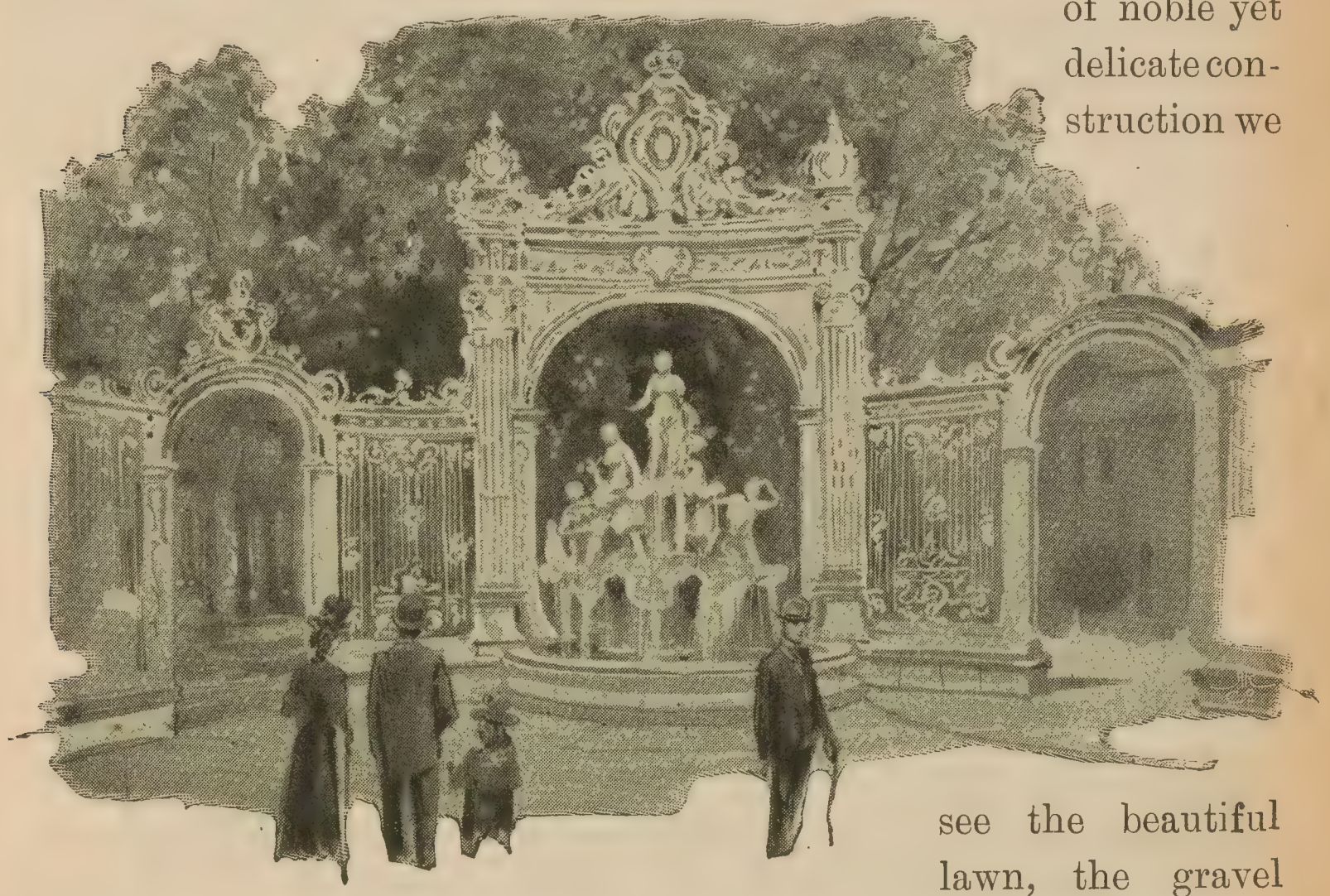
THE THAMES FROM RICHMOND HILL,

a marvellous and most realistic painting by Mr. Richard Douglas, and we have it on the authority of the immortal Washington Irving that "nothing can be more imposing than the magnificence of English park scenery. The solemn pomp of groves and woodland glades. . . ." Noble oaks and elms, whose size bespeaks the growth of centuries, with the vast sheets of vivid green, and the cool depths of the limpid river, are wonderfully realistic.

Another effective picture is

THE ITALIAN GARDEN,

a *chef-d'œuvre* in scenic effect, painted by M. Dubosq. Through gates of noble yet delicate construction we



see the beautiful lawn, the gravel walks, the trim flower beds displaying a wealth of fragrant blooms—a vista of sylvan beauty which terminates in the blue of an Italian sky

In the

BAND PAVILION

is the Swedish Ladies' Hussar Band of forty performers which discourses sweet music. On the right, facing the Band Pavilion, will be found

THE COUVEUSES D'ENFANTS,

Professor Lion's System of Artificial Mothering. Premature born and weakly infants are reared by means of this scientific marvel of the present century. Adjoining which, in the Panorama building, is the magnificent representation of

VESUVIUS IN ERUPTION,

a wonderfully realistic picture of the Volcano belching forth volumes of fire and lava. The scene is most weird and impressive, the fitful light glaring in the firmament in strong contrast to the peaceful, lovely cities nestling at the foot of the mountains.

Next we come to Mr. Paul Powell's

MINIATURE ELECTRIC BALLET,

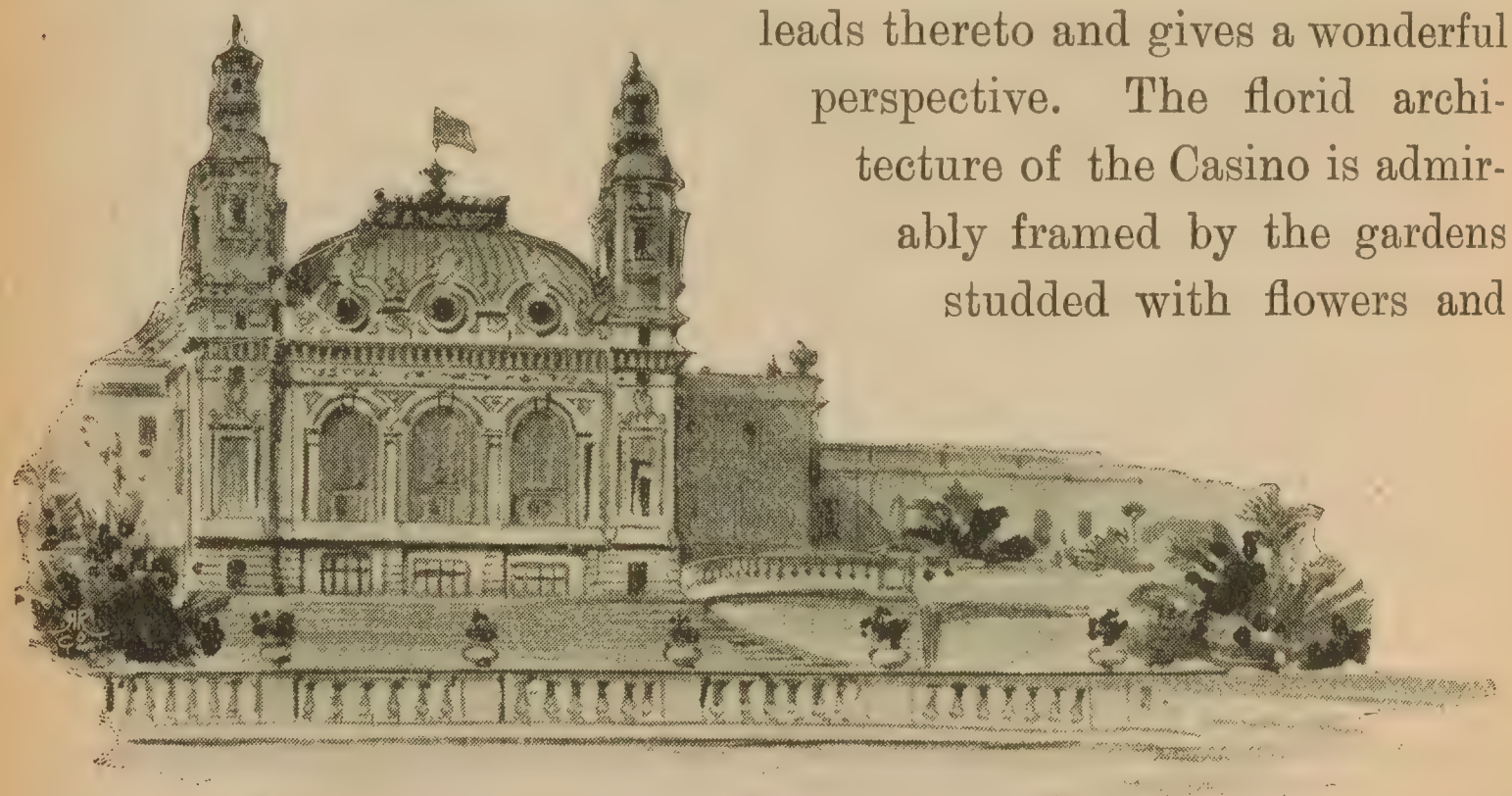
a highly effective Electrical Novelty ; a complete Christmas Pantomime and Grand Ballet with electric light effects, played by Marionettes.

Whilst the eye and the ear alike are enchanted, the creature comforts of patrons have not been overlooked. On either hand will be found well-situated and fully-equipped restaurants and bars.

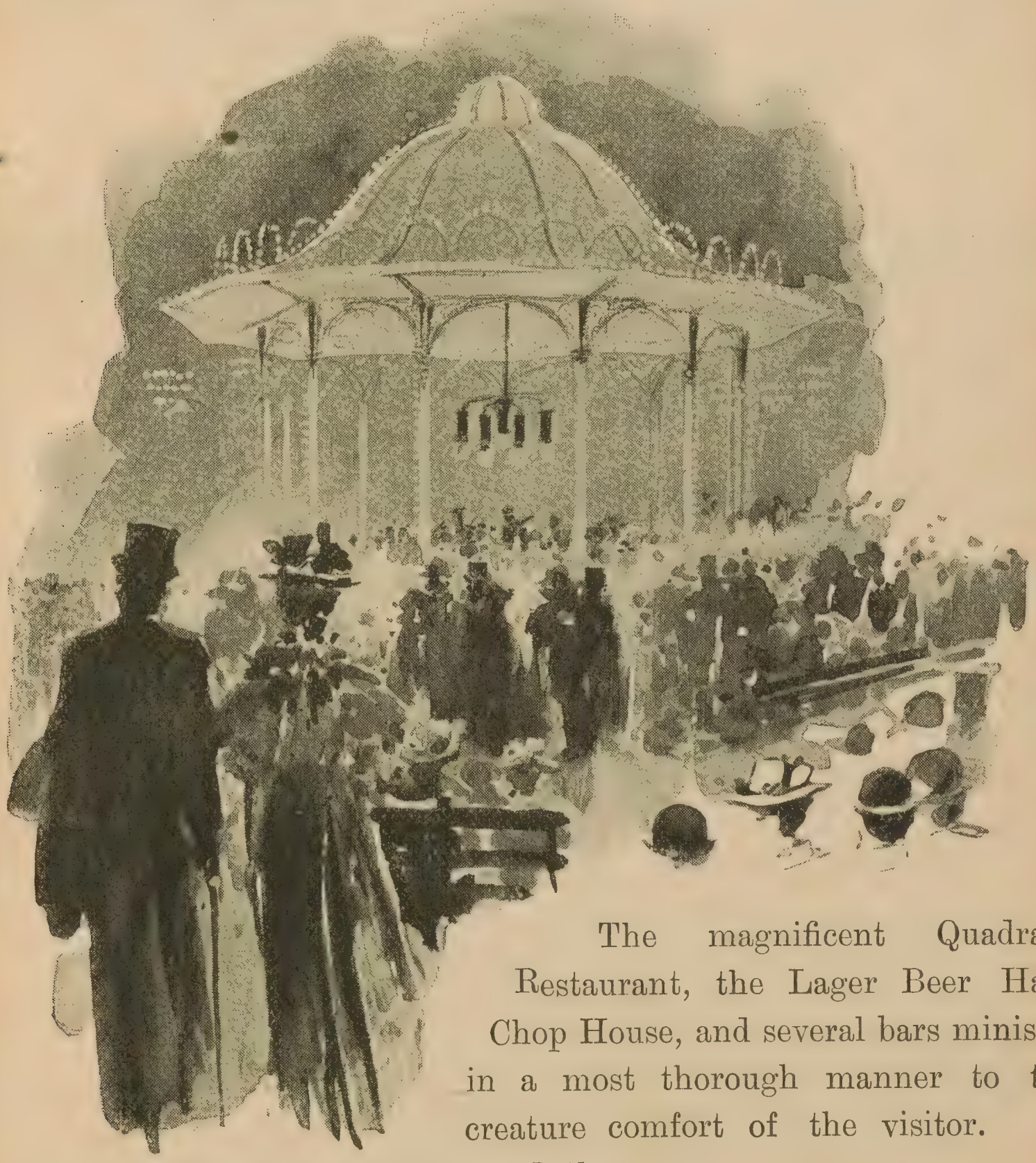
Another splendid reproduction is

THE CASINO AT MONTE CARLO,

whose realism is enhanced by the very artistic avenue of trees which leads thereto and gives a wonderful perspective. The florid architecture of the Casino is admirably framed by the gardens studded with flowers and



foliage. At night—when the Pavilion is brilliantly outlined like a richly bejewelled crown, the vari-coloured lamps and quaint lanterns shimmer amongst the trees, and the various buildings are illuminated—it is a fairy spectacle.



The magnificent Quadrant Restaurant, the Lager Beer Hall, Chop House, and several bars minister in a most thorough manner to the creature comfort of the visitor.

Between the Welcome Club and the

QUADRANT RESTAURANT

a staircase leads to the bridge, which serves as a direct means of communication between the Imperial Court and the Western Gardens, and where

THE ARCADE BAZAAR

is situated. It is occupied by stalls, where various articles are displayed for sale. It preserves the best features of such similar institutions as the Passage des Princes, in Paris, and the Galerie Victor Emanuel, in Milan.

THE EMPRESS THEATRE.

IMRE KIRALFY'S

BRILLIANT REALISATION OF THE

HOMES, LIFE, WORKS, and PASTIMES

OF THE

WOMEN

OF

ALL NATIONS,

Life representations of various portions of the world, showing the Native Women in their home surroundings.

The several sumptuous and realistic scenes have been executed by the following eminent artists :

Venice and Amsterdam By T. E. RYAN, Esq.

Spain, Scotland, Ireland, America, Japan, Canada, and Switzerland. By Messrs. CECIL E. HICKS and HENRY BROOKES.

Sweden, Bavaria, Hungary, Egypt, India, China, and Southern America. By Mr. HENRY EMDEN.

Denmark, Norway, Russia, Austria, and France... By M. DUBOSQ.

The English drawing-room is by WILLIAM WALLACE & Co., Lim.

The whole of the constructional work has been carried out by Mr. W. H. BOND.

Erard Royal Pianos exclusively used and exhibited in the Empress Theatre.

WOMEN OF ALL NATIONS.

THE EMPRESS THEATRE is a building of mammoth proportions, the dome measuring no less than 315 feet. The interior of this Gargantuan structure has since last season undergone such a metamorphosis as to be quite unrecognisable. It is, in fact, inconceivable that in this elegant pavilion there was, only a few months ago, seating for 5,000 people, and a great expanse of arena, with a forest of scenery that moved with clockwork precision. In place of the iron-spanned roof with its unavoidably cheerless shadows, a gay canopy lends an air of brightness to the extraordinarily conceived and admirably carried out Exhibition beneath. And **what a transformation** has this floor space undergone! Gone are the tan and the arenic fitments, the noble act drop, the glamour of the footlights and memories of the triumphs of past seasons. Here was a vast stage with all its accessories on which the glories of "India" were unrolled to the public eye; anon it became a lake teeming with craft, and later again an arena over whose broad expanse scampered the denizens of the Dark Continent. It is to the creative genius of Mr. Imre Kiralfy that Earl's Court not only owes its magic evolution from mere pleasure gardens, but, also, its remarkable building, with its adaptability to every form of entertainment. As though a giant hand had swept over the immense building, where were once seats there is now a series of views, of tableaux of animate and inanimate objects, so cunningly devised as to render it impossible to discern where the one begins and the other ends. On entering by one of the two grand corridors, one is confronted with a kaleideoscopic review of the manners and customs, the mode of life of the women of the world, in the castles of the nobles and the cottages of the peasantry.

Ranged around the spacious auditorium, and grouped on a raised dais in the centre, are scenes from various portions of the globe, peopled by the women of the several countries, "all that is most beauteous

imaged there, framed in the prodigality of nature," and of art! It might be a scene from some play, a dream of something read of in books of phantasy, to wander round the building, viewing Asmodeus-like, the interiors of dwellings, palaces and zenanas, usually hidden from the profane eye. From time immemorial travellers have vied with each other in singing the praises of the dark-eyed daughters of Castile, the flaxen-haired dwellers of the North or the moon-eyed Houri of the Orient. Travelling is so serious a business from its labours and accompaniments of great expense of time, money, and nerve work, that the result often falls short of what was expected and the means seem to overpower the end.

But here in the heart of London one can admire at one's own leisure the types of each nation in their own homes, as it were, and can compare their modes of life, besides feasting the eye upon the beautifully realistic scenes depicted, and delighting the ear with the sweet music of Welsh lady minstrels. A more artistic, refreshing, and novel exhibition for the artist or the pleasure seeker it would be impossible to imagine.

In bringing the home life of the **Women of all Nations** before the public, it has been the special aim to eliminate all professionalism, and to have representative women of the classes which they depict in the various scenes. The ladies of the Continent, in a spirit of true patriotism, most enthusiastically sought the honour of representing their various countries. The Russian ladies, for instance, are from the Imperial Conservatoire. The characteristic types of the North and South, East and West, are well accentuated, and from the fresh fair faced pretty women of Sweden to the richly coloured black-eyed Orientals, none has been overlooked.

The utmost care has been bestowed upon the arrangement of the countries—no light task in this case—and the manner in which this has been effected is most pleasing to the artistic eye. The scenery of the several countries not only reaches the acme of perfection as to reality and detail, but the periods of the day and the seasons of the year even follow each other in proper order and in a masterly manner. The artistic skill brought to bear upon the colour scheme has produced a highly effective arrangement of contrasts.

The first section to greet the eye upon entering is that devoted to Canadian life in a gentleman's country house. There is the pretty residence with the verandah, so familiar a feature of the American home, but shielded from the rigours of the Arctic winter by glass windows, most inviting, and giving forth promises of warmth and comfort within. The pine trees are heavily laden with snow, and one can almost feel the "eager nipping air" of the land of the maple tree.

A group of

CANADA'S FAIREST DAUGHTERS

enjoying the grateful warmth of the log fire, although some are attired in the natty costumes and hoods as though preparing to defy King Frost in some outdoor sports, of which there are suggestions



in the implements to be seen. But these hardy daughters of the North have abandoned amusement for the display of that universal sympathy with the Mother Country and for the grasp of "hands across the sea"; whilst busily engaged in making articles for the comfort of the men fighting for the Empire in South Africa they find time to sing and play.

From Canada we cross to

THE EMERALD ISLE

and spring time, to visit the pretty Irish colleens. The scene is one of great natural rugged beauty. The peaceful valley and undulating hills have something bewitching in their suggestion of happy content, which is accentuated by the typical stone house with its surroundings of heavy stone wall and picturesque tiled sloping roof. We see the laughter-loving daughters of Erin in their simple but highly becoming homespun dresses and their characteristic shawls or hoods, engaged in the manufacture of the dainty point lace, for which the Irish are so justly famous. It is a graphic picture of the middle-class country life in the Sister Isle. In strong contrast is the one which succeeds it, a



MODERN ENGLISH DRAWING-ROOM,

(*See Illustration*)

the occupants being choice English types. The hostess and her visitors are occupied, over their five o'clock tea, in the manufacture of Tam o' Shanters and other articles, showing the keen interest evinced by all sections of the community in the welfare of the soldiers battling for Britain's supremacy in South Africa. The chamber is handsomely appointed in every detail, and the *locale* of the house is



ENGLISH DRAWING ROOM.



WOMEN OF SCOTLAND.

unmistakably the Capital, a glimpse being obtained through the balcony windows of a scene in the heart of London. The busy fingers of the workers are frequently stimulated by the singing and playing of one of their number.

It is but a step to the romantic

LAND O' CAKES,

(*See Illustration*)

and we are viewing a mountainous region in the wilds of the Scottish Highlands. One can almost feel the keen bracing air and smell the rough, sweet scent of the heather, tinged with glorious colouring. On the steep mountain side the bracken is ablaze with the glowing tints of autumn; and in contrast to the magical, ever-changing hues of the mountain crags is the wild glen, with a murmuring river rushing over obstructing boulders. On the summit of the mountain a beautiful castle rears its stately pile, as though lording it over the surrounding landscape. On the noble terrace of the castle are Scottish ladies, whose costumes denote their taste for outdoor sport. Nevertheless, they are sharing the labour of love in making comforts for the sick and wounded in the war. The scene is magnificent in its boldness and its fidelity to nature.

We are again across the broad Atlantic, and in

THE LAND OF THE STARS AND STRIPES

(*See Illustration*)

and the home of the pretty, piquant Yankee girl. The visitor is viewing the beautiful suburb of New York—Staten Island—with its charm of sylvan beauty combined with the comforts and refinements of the well-to-do American citizen. We see the broad, shady verandah, beloved of the American, with its capacious "rockers." The autumnal golden-rod and arbutus cling lovingly around the porch, lending a touch of nature to the air of opulence of the handsome pavilion, the well-kept garden, and most of all to the view in the distance of the

busy haunts of men, and the Bay of New York with the statue of Liberty. In this lovely scene the fair daughters of Columbia are working or amusing themselves as their fancy dictates.

Thence we proceed to visit the abode of

THE FLEMISH LADIES,

a characteristic Belgian interior of the old-fashioned type. The



peaceful Belgian women in their simple snow-white caps and aprons are seen diligently working lace, or manipulating their enormous knitting needles with a dexterity bewildering to the eye of the onlooker, occasionally enlivening the proceedings with their national songs.

The keen sense of tidiness abnormally developed in the women of Flanders and Holland is evidenced by the brightly-polished copper,



COUNTRY LIFE OF AMERICAN WOMEN.

the twinkling of the steel in the cavernous fireplace, and the extreme polish upon the heavy carvings and the old settle.

Picturesque are the

WOMEN OF HOLLAND,

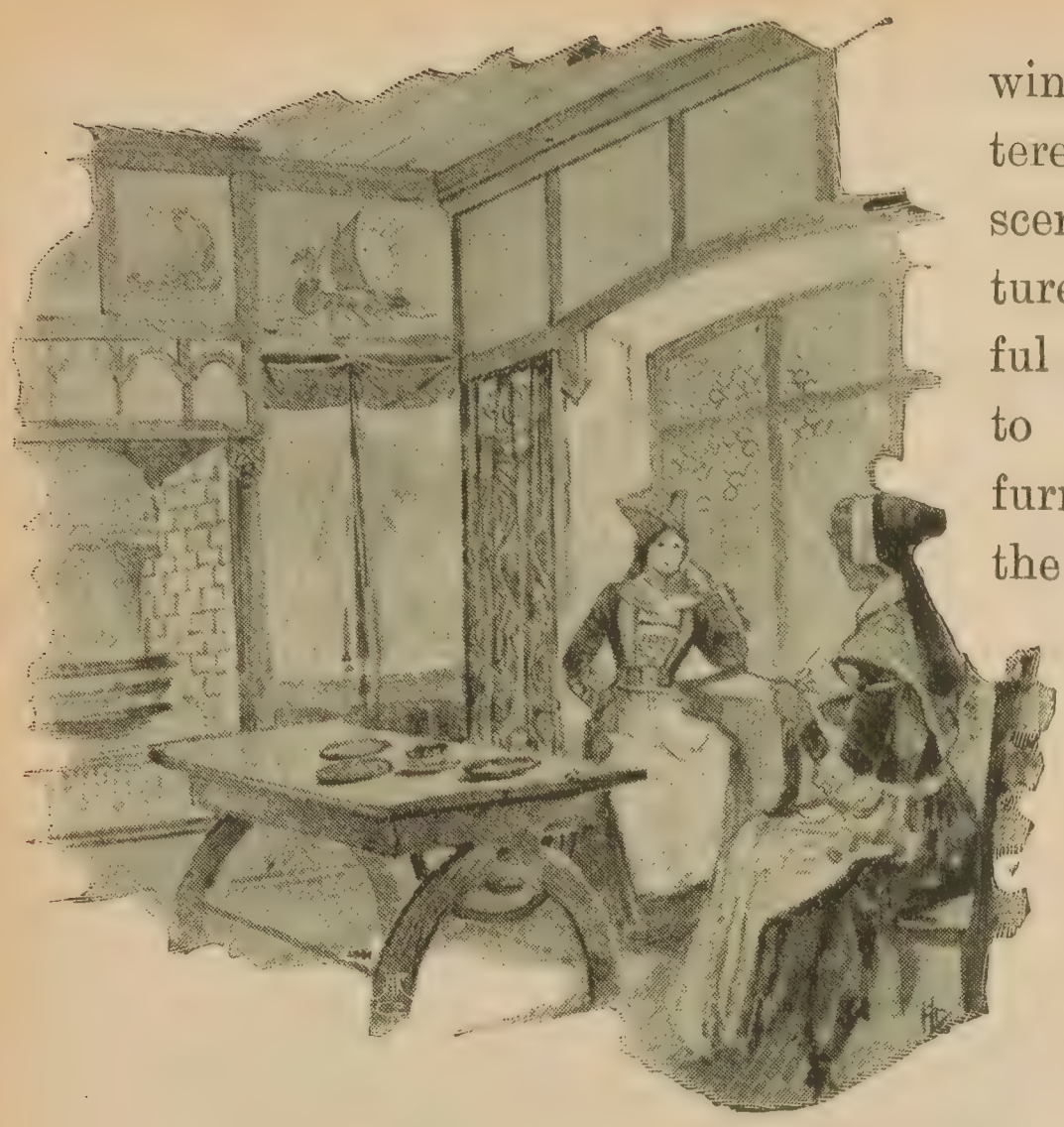
some of whom are attired in the rich, charming national costumes as worn at the coronation of Queen Wilhelmina; whilst others wear the very characteristic dresses of the well-to-do peasant girls. They are seen on a terrace overlooking the city



of Amsterdam, which is gay with flags and bunting in celebration of the coronation of their Maiden Queen. In the background are the typical towers and roof trees of the Dutch township. In bold relief is the scene showing

THE DANISH LADIES

in curious head dresses and picturesque costumes, who are employed in working the fancy embroidery and the dainty needlework in which they take so much pride. The apartment with the wide old chimney, and the lighted candelabra, with the moonlight seen through the



window, form an interesting picture. The scene is exceedingly picturesque in its wonderful realism and attention to detail; the quaint furniture and fitments, the artistic taste lavished upon the scene, making it a most interesting addition to the series.

The exquisitely neat and industrious women of

SWEDEN

in their handsome national costumes, who, in richly embroidered aprons and peculiar caps, are seen on a terrace with a view of the



recent Stockholm Exhibition in the distance. The season



WINTER LIFE OF RUSSIAN WOMEN.

is autumn, and there is a subtle charm in the languid autumnal air, the bright, clear sky, and the mellow haze spread over the landscape. The Swedish women take great pride in their stock of home-made linen, and amongst other occupations they are here seen at work on the spinning wheel.

Next is shown a very vivid representation of the

WOMEN WORKERS OF NORWAY.

The scene is a Norwegian homestead with its long low room, its rare old china and cumbersome furniture, and broad low casements looking out upon a snow-bound landscape. The bright rays of dancing sunlight play upon the dazzling crystallised frost; and the clear cold sky beyond makes the cheerful crackling fire in the great chimney doubly cheering. The women, noted for their industry, are making lace caps



and working lace on broad frames, or knitting the very necessary heavy woollen stockings or mittens.

THE BEAUTIFUL RUSSIAN WOMEN

(*See Illustration*)

are shown in a typical mansion in the land of overflowing hospitality and prodigality. It is the depth of winter in that freezing region, and

before us is a handsome dwelling with a terrace enclosed in glass, a necessity in that rigorous climate. Through the windows we are afforded a glimpse of a luxurious Russian interior with the huge tiled oven, an indispensable feature of Muscovite life. Well-to-do Russian women, pretty and charming, are seen busy with art work. The costumes of the ladies are striking, with their wealth of embroidery, their becoming head dresses and handsome, graceful veils. The ever-present *samovar*, or tea urn, occupies a prominent place. In the background is Moscow, with its picturesque minarets and towers and streets and river, snow-covered and ice-bound.

MAIDENS OF NORTHERN GERMANY.

These young women are from four different provinces of Northern Germany, viz., Hanover, Spreewald, Schleswig, and Holstein. With their national costumes and interesting handiwork they have come



with their sister-workers from other parts of the globe to take part in and do honour to the Woman's Exhibition, and to show us the life, manners, and customs of their country.

There follows a very fine reproduction of the Imperial Park of Schoenbrunn, where the vivacious

WOMEN OF AUSTRIA

attired in their piquant costumes, with the voluminous-sleeved white chemisettes and pretty shawls, are shown at work in the grounds of the favourite palace of the Hapsburgs, which the light-hearted Austrians



have, with superstitious awe, invested with a mysterious lady in white. It is famous for its great beauty, its stately groves and noble avenues and regal gardens, in which the dwellers by the blue Danube take great delight.

In close proximity is the section showing

LIFE IN THE BAVARIAN ALPS,

a very pretty scene of a characteristic Alpine home, with its beautiful windows and broad thatched roof and air of comfort. The women of the better class peasantry, in the attractive dress and

becoming hat, which has been copied the wide world over, are very engaging. They are hardy toilers, tending the herds of goats and



cows. The ice axes, alpenstocks and guide ropes, typify the life of the sturdy women of the Bavarian Highlands.

An entrancing scene is that devoted to

THE WOMEN OF SWITZERLAND

(See Illustration)

with its unique splendour of mountain and valley. Picturesque in their velvet bodices and silver chains and trinkets, and pretty pleated skirts and fetching Bernese or Vaudois caps, the Swiss girls attract by the graceful carriage so peculiar to all dwellers in the mountains. They are making lace, or knitting. Romance is lent to the animate portion of the picture by the distant range of fairy mountains, amongst which can be distinguished such giants as the cloud-capped Jungfrau, Mönch and Eiger, clothed in a mellow haze of blue and purple. Nearer to the onlooker is the valley whence the tinkling cowbells melodiously break in upon the ear, whilst ever and anon the



WOMEN OF SWITZERLAND.



church bells ring out in the clear, pure atmosphere, "fragments of aërial music, which floats like a Heavenly sigh." At the foot of the mountains nestle warm, thatched cottages, from whose chimneys the light smoke curls lazily upwards, while a winding pathway leads to a pretty Swiss châlet which dominates the mountain side.

The representative women of

LA BELLE FRANCE

are framed in the appropriate setting of a beautiful *salon*, and the ladies are attired in the latest Parisian *confections*. The apartment is peculiarly ornate, and the view from the windows gives unmistakable evidence of our being in the French Capital during the time of the Exhibition. From France we proceed to picturesque



SUNNY ITALY

(See Illustration)

and beautiful Venice, Queen of the Adriatic, Bride of the Sea. It is the period of the Carnival when the laughter-loving populace gives itself over to enjoyment. The ladies are decked out in all the brilliant colours of the national costume, the effective combinations of colour being artistic and pleasing.

The balcony, upon which are grouped the Italian women, belongs

to one of those beautiful palaces overlooking the Grand Canal, and the strains of the guitar and the joyous songs, as well as the actions of the ladies, show that the masqueraders are passing below.

The last in the circle is the view afforded of the raven-haired

BEAUTIES OF CASTILE,

their brilliant national costumes and rich *mantillas* being most attractive.

The bewitching daughters of the romantic peninsula are seen in one of the apartments of Granada's famous palace, rich in architecture and history. Through the beautifully carved arches the silvery moonlight sheds a brilliant light upon the white castles and turrets beyond; whilst the dark blue sky, studded with stars, and the shadow of the pine grove lend an air of fairy enchantment to the surroundings, conjuring up memories of the sighs of Boabdil the last of the Moorish Kings, and the surrender of the keys of the city to Ferdinand and Isabella of Spain.





HOME OF EGYPTIAN WOMEN.

In the centre of the Pavilion are the sprightly bright-eyed

MAGYAR MAIDENS,

their fine figures setting off to great advantage the charming national dress, elaborately embroidered and rich in colour, and the quaint attractive head dress. The women are occupied with the industrial and agricultural work of their native



land. We see the exterior of a better class Hungarian Puszta, snug and comfortable with its thatched roof and general air of prosperity. A characteristic scene forms the background. To Egypt is a far cry; but here we step from the land of the Hun to the mysterious Nile and a life picture of the home of

THE ORIENTAL MAIDEN,

(*See Illustration*)

the dark-eyed subjects of the Khedive, with their picturesque flowing garments and veils imparting an air of natural grace. Embroidery appears to occupy most of their time. The view

afforded of the Blue Nile, the golden sand and the towering white pyramids reflecting the glaring sun, is particularly pleasing.

In a beautiful scene redolent of Orientalism are the

WOMEN OF INDIA

garbed in the peculiar soft, clinging Tari that advantageously sets off their finely-moulded forms. The dusky subjects of the Queen-



Empress are occupied with the charming handiwork for which they are famous.

We pass on to the quaint figures of the gentle maidens of the

LAND OF THE LOTUS,

the dainty, doll-like Japanese, dressed in their bizarre kimonas, and displaying their simple, artless graces. Some of them are

of the class of artistes who amuse the patrons with their primitive ideas of dancing and playing, whilst others are engaged in dainty fancy work, painting the curious Japanese fans and trays. It



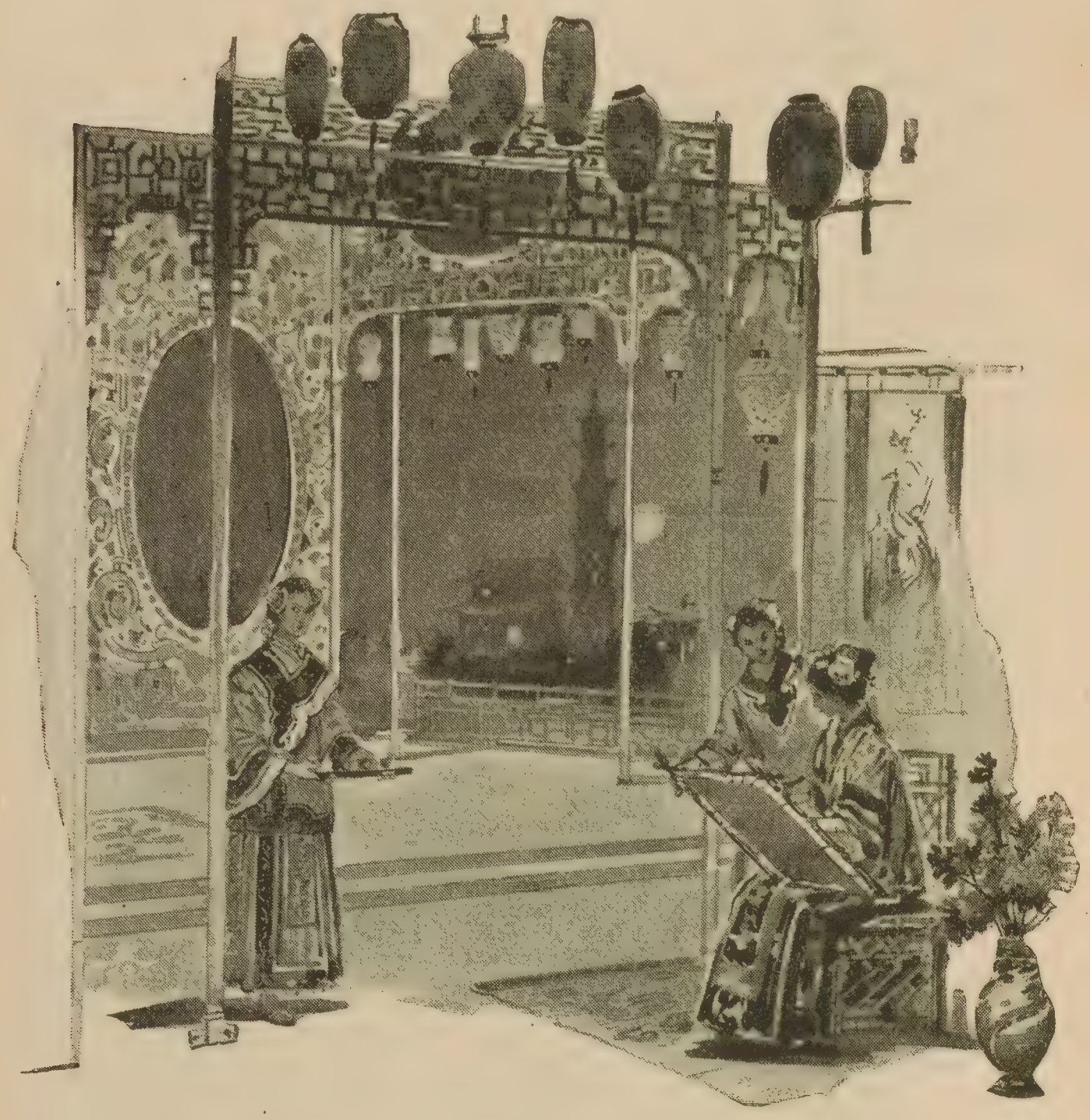
is the spring time of the year, when the lily is in blossom and the sweet perfume of the jasmin is wafted over the fair landscape. It is a typical scene of the country of the Mikado, with its pagodas and quaint carvings.

There follow the

WOMEN OF CHINA,

in their rich robes of yellow and purple silks and wealth of colouring, their dainty shoes, and their neatly plaited hair—an uncommon sight

in China even, where the womenfolk are so jealously guarded. The almond-eyed Celestials are framed in an appropriate setting—the interior of a Chinese house, with its cool matting and curious wall

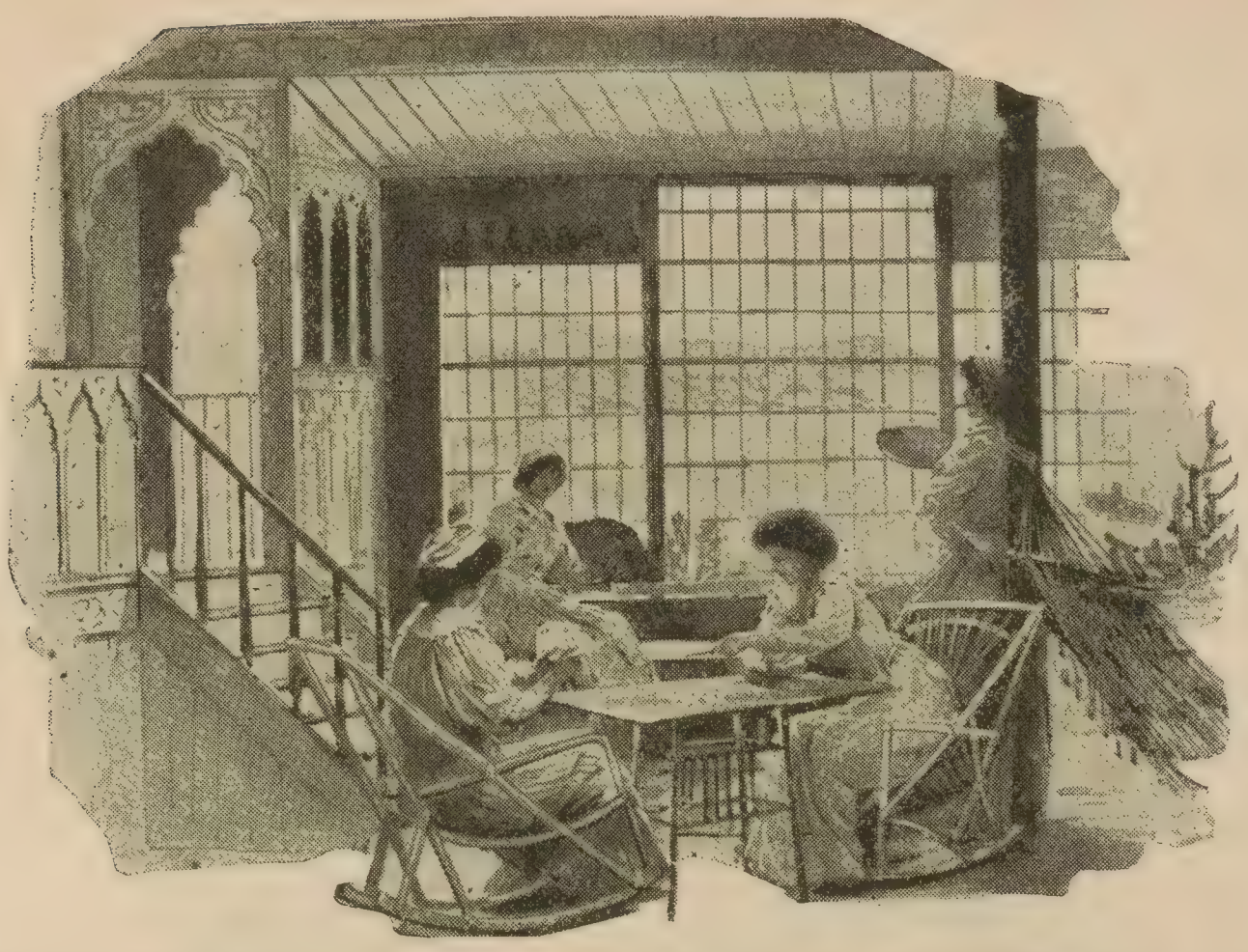


decoration, lighted up with the lanterns which form an indispensable feature of Mongolian life.

Last come the little-known

CREOLE WOMEN

of Southern America, handsome, dark-eyed daughters of the Southern *Pampas*. They are adepts at working with gold and silver wire, and are passionately fond of the tinkling music of the guitar and that peculiar South American instrument formed of bamboo.



Whilst the ladies of the **gallant little principality** are well represented by the

WELSH LADIES' ORCHESTRA

which enhances the attractions of the production with sweet music.

The entire scheme of bringing such a representation under one roof; the transitions from the languorous South to the sprightly, vigorous North; the works and handicrafts of the women of the world artistically intermingled with the national songs; the playing of the various instruments, from the alpenhorn of the Swiss mountaineer to the plaintive Japanese string instruments, each cunningly devised to be heard in its separate turn, is a masterful conception; and in the grouping of refined and beautiful women, with the graphic pictures of their native countries, it may be said with Spenser, that

> "All that ever was by Nature's skill
> Devised to work delight was gathered there."

As an encouragement to these women workers it has been wisely decided to give visitors an opportunity of marking their appreciation of the interest each section evokes. A voting slip is provided, and to the group receiving the highest number of votes during the season will be awarded One Hundred Guineas; the second will receive Seventy-five Guineas; the third Fifty Guineas; and the fourth Twenty-five Guineas. Those next in order of merit will receive consolatory awards.

THE

Queen of Roumania's Dolls,

which the poetess Princess, who hides her identity under the *nom de plume* of "Carmen Sylva," collected in order to help the funds of a very worthy charity, are exhibited in the Picturesque City.



Elisabeth
Carmen Sylva

Enlisting the sympathy of the Courts of Europe, the Princess has

received dolls from nearly all the crowned heads of Europe, amongst the donors being

The Queen of England,

the Empress Frederick, the Queens of Sweden and Norway, Italy,



Holland, and Servia, the Crown Princesses of Sweden and Greece, Princess Alexandra of Russia, the Grand Duchess of Baden, and many others.

HISTORICAL COSTUME—DIVISION I

The first figure represents the Egyptian daughter of a king in the year 1500 B.C.; the next an Assyrian king in the twelfth century B.C. Old

Judea is represented by a high priest; also by a Jewish beauty. Then come Greece and Old Rome, represented by a senator and a grand lady of the time of the Roman Emperors. The costumes of German Ancients are from a scene from "Urlanda," a drama by "Carmen Sylva," and a German woman of the third century. Extremely gorgeous is the attire of the Byzantine Emperor Justinian, with his wife, Theodora, surrounded by his court. The Emperor bears the



sceptre of the East Roman Empire with the cross of St. Andrew. Representing the German Middle Ages are Franks, nobles and peasants. Particularly beautiful is the sainted Elizabeth, who changed the loaves in her apron into roses.

The fourteenth and fifteenth centuries show the peculiarity of costume —the tight dresses, long narrow shoes, wooden soles, high-pointed hats

with long veils of the ladies in contrast to the long hair and low cut costumes of the men.

The sixteenth century leaves many of these fashions behind, taking up instead extremely wide slashed boots and slashed costumes. The narrow trousers have developed into wide baggy breeches. They are many-coloured, these German patricians. Among them is a Westphalian bride. The Italian and Spanish nobles wear the costumes of the sixteenth century.

The artistic costumes of the seventeenth century, as known in pictures of Rubens and Vandyck, are portrayed by Dutch and Germans. Alaida von Wittenhorst, from a picture by Van der Helst, is beautifully reproduced; also the Princess Sophie, who is the connecting link between the Houses of Stuart and Hanover. A beautiful picture is formed by the three children of Charles the First of England. Side by side are examples of the Thirty Years' War and some charming children; also Johann of Werth. A pretty doll is that of a bride of Cologne, with a paper in her hand on which are inscribed some verses.

Presents from the King of Sweden are the figures of King August Adolf of Sweden, and a Swedish Officer (1715). There are also two figures of the time of Louis XV.

The eighteenth century, with all its follies in dress, now presents itself. The wig, plaits, and net, are conspicuous. The plait is Prussian; the net French. Quaint figures are those of ladies with enormous hoops, which only allow of entering a door sideways. Charlotte Corday is here represented. Men in Werther costume lead to the close of the century.

Now we have the opening of the nineteenth century, with Napoleon, at whose feet is the Princess Hatzfeldt begging for the life of her husband. Perhaps the best piece is Napoleon's "last Grenadier," a small cabinet piece. Faster and faster hurry the fashions of 1800. At one moment very narrow dresses are seen, then wide crinolines, and so on.

GERMAN COSTUMES (NATIONAL)—DIVISION II.

The Exhibition of German National Costumes is a perfect and careful display. The first figure is that of a market-woman seated under an umbrella in the market place of Aachener. Wandering along



the Rhine, we see on every side the varying national dress (Westerwalder, Hunsrücker, Hessen-Nassau, etc.). Among this collection are presents from the Princess Victoria von Schaumburg-Lippe, who sent beautiful figures. The Duchess von Altenburg sends representative types of her country.

OTHER NATIONAL COSTUMES—DIVISION III.

Holland has many beautiful examples, the Queen of Holland herself contributing the larger number. Great Britain has figures of Welsh girls, some of which are presents from the Empress Frederick, who also sent a fisherwoman. The Scotch are represented in Scotch national dress. Norway and Sweden are represented by a number of dolls sent by the Queens of Norway and Sweden.

France affords a rich collection. Here we have costumes from all parts, every province being represented—Bretagne, Auvergne, Bearn, Pays de Caux, and many other types.

Arles shows a charming little lady, a present of Queen Natalie of Servia. Very attractive is the Fisher Girl of Boulogne. Next come Denmark, Zeeland, and Finland. Spain and Portugal follow. We see Carmen, a few toreadors; peasants; and ladies of Seville. Portugal is represented by ladies in red. Italy shows every type of its colour-loving people, a couple from Turin, Neapolitan fishers, and Venetian gondola guides.

We now have nobles and peers from the fifteenth and eighteenth centuries, then peasants of our time, sent by the Emperor of Austria, which bring us back to our time, and lead us to Hungary. Then comes Austria with its different dependencies. There follow the dresses of the Tyrol and Switzerland, with their silver chains and tight velvet bodices.

Russia shows us some Poles in their tasteful national dress, then Russian boyars of the seventeenth century.

Roumania is extremely rich in national costumes, of which a great number are represented. Amongst the rich people the costumes are gorgeous. A magnificent spectacle is the Roumanian Bishop, resplendent in silks, precious stones, and gold intermingled, and thus giving us a glimpse of the splendour of the Oriental Church. We leave Roumania, and hurry over the remaining countries. Bulgaria, with figures presented by the Prince of Bulgaria; then Servia, with its charming costumes, presents of Queen Natalie of Servia. Then

we come to Greece with its bright dress, followed by Turkish ladies in trousers and with and without veils. A lady from the Sultan's harem is also to be seen. Pretty figures are those representing Asia Minor and Assyria; from Bethlehem are several girl dolls. The Shah of Persia is shown. Then follow East Indians, Brahmins, Hindoo priests, Javanese, Japanese and Chinese, North Americans, Chilians, and Havanese.

CARMEN SYLVA'S KINGDOM—PART IV.

A Roumanian School—A naughty child kneels in the corner with the fool's cap on her head as a punishment. A serious picture shows the Hospital of the Queen of Roumania, with Sisters of Mercy and wounded soldiers, and here are Herod and the three Kings in a



Christmas play. The figures move about singing, taking the doll theatre with them; then they are called into the houses, and after they have set up Herod they begin the doll play.

A scene out of the poem "Der Hammerstein," by Carmen Sylva, represents Henry IV fleeing from his son as guest at Hammerstein.

Next is seen the Princess Despina offering, in the year 1412, to her husband Neagoe, and Council, her jewels wherewith to build the church

Curtea de Agis. As she says, "A woman's tears shall not wet the foundation stone which is too heavily burdened with taxes."



A Roumanian Ball Room is a present from the Crown Princess in honour of the sister of the Grand Duchess of Hess.

The Coronation Carriage of the King and Queen of Roumania is a



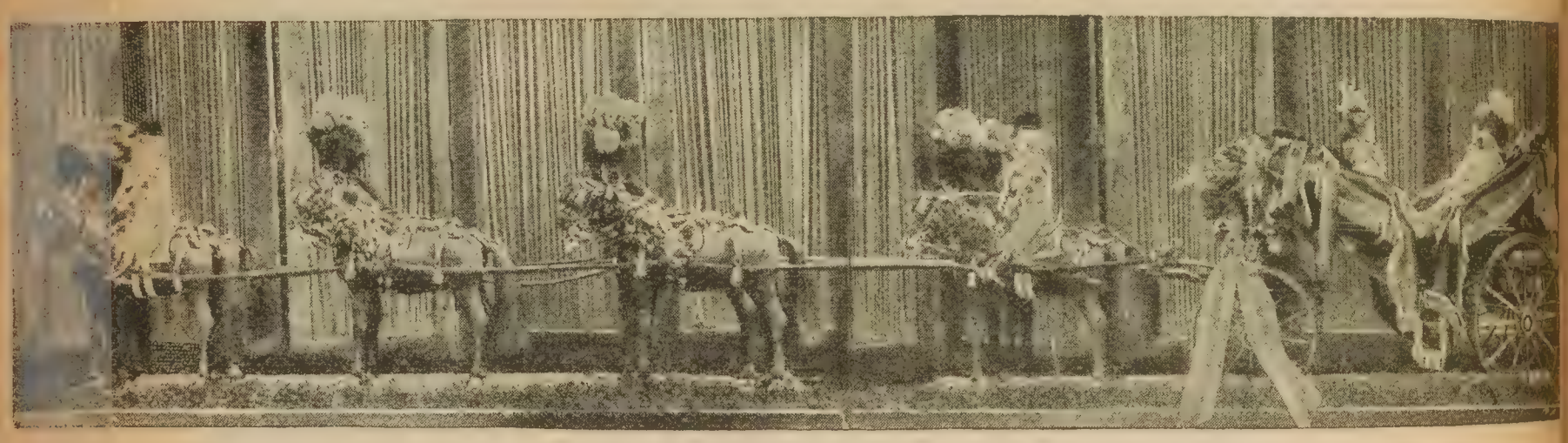
magnificent equipage, drawn by eight black horses The Queen of Roumania is seated with her Maids of Honour. Every detail is perfect.

Donna Chiapia, a Roumanian princess who lived in the sixteenth century, is next seen. She fought for the throne for her sons, and was betrayed and murdered by a pretender.

The equipages are really wonderful in their attention to detail, the oxen and waggons all being extremely pretty and natural.



A marriage of the Hohenzollern in the year 1598 is next presented. The groom is Count Johann Georg, of Hohenzollern-Hechingen, and the bride Francesca, Countess of Salm.



Two large wax figures show the magnificent robes worn by the Roumanian Crown Princess at the coronation of Nikolaus II in St. Petersburg. To the left and right of this group are two figures which show the dress of Carmen Sylva from 17 to 50.

A marriage of the time of the Directoire.

Two large dolls, a sailor and a baby, whose dress is partly trimmed with lace made by the children of the Rhine Provincial Institute for the Blind.

The Butterfly Kiss, from a poem by Carmen Sylva.

Bethlehem. A Girl's Boarding School. A Church.



Of great interest to children, young and old, are illustrations of two

World-Popular Fairy Tales,

"The Pied Piper of Hamelin" and the Midnight Scene from "Cinderella"—two very effective tableaux. It is impossible to give here one-half of the features of this most interesting exhibit.

Entertainments and Attractions.

IN THE QUEEN'S COURT.

CANADIAN SWAN BOATS,

so popular in the great North American portion of the Empire, ply upon the lake, lending animation to the scene; the elegant outlines of the handsome boats as they swiftly skim over the cool surface of the waters form a welcome addition for those who admire the picturesque. On the right as we face the Queen's Palace is

THE FASHODA AND DINKA AMAZON VILLAGE,

one of the most remarkable and striking features and a genuine curiosity. In order to complete the scheme of a Woman's Exhibition,



the ends of the earth have been ransacked for typical features of woman's life and woman's work, and here has been bodily transplanted from the desert of Africa to the heart of the great metropolis an entire village of women from the Darfur region of the Soudan—the stamping-ground of fanaticism. Here, amidst scenes and surroundings which vividly recall the heroic deeds of Gordon and Kitchener, and the magnificent but hopeless stand of Mahdism, is seen a community of that fierce and unconquerable tribe, the Dinkas. This is the first group of savages from

That Mystic Country

ever to visit England, the recent victories of Colonel Wingate making

the exhibit of timely interest, marking the return from the reign of terror inaugurated by the Mahdi to the protection of England and to peaceful prosperity.

The peculiarity of this village lies in the fact that it is peopled almost entirely by women, remarkable for their industry and their devotion to their sacred hearths and homes. It is to be observed that the female inhabitants of the Soudan are more careful of their personal appearance than some of their sisters of other African regions. They are fond of adorning themselves with shell-work, with which they embroider, as it were, their head-dresses and their costumes.

Their work in this direction

takes an artistic turn, and is not merely a heaping on of ornaments in garish display. The Dinka woman universally wears a crescent-shaped ring through one nostril, and this gives a curious effect when they are assembled in any considerable numbers. They are a fearless race, and, although domestic in their tastes, the Amazonian warriors of the desert, when their homes are threatened, are a quantity to be reckoned with.

Their utter disregard of physical suffering, their stoicism, even in the face of death, is one of their remarkable traits, and aroused the wonder of Emin Pasha, who describes how a camel driver, arriving before the door of a hut, at which a woman was seated, begged her for a light for his cigarette. The woman brought out in her bare fingers a live coal. Not to be outdone in this exhibition of bravery, the camel driver threw away the cigarette he had ready, placed the red hot coal upon his bare leg, drew out his tobacco box and calmly rolled another cigarette, lighting it by the coal which he then threw away, retiring with a profound salaam.

Their customs, according to the same high authority, differ entirely from those of all other tribes of the desert.

The Dressing of the Hair

is at once a fearful and a wonderful operation, of such importance that the day is set apart as a high day and holiday. The hair is first stiffened with gum, carefully rubbed in; then, to render it pliable, it is treated

with a pomade made from suet and burnt and powdered maize. It is afterwards subjected to a process of glossing and perfuming, known as lachocha, the ingredients being cardamom seeds, herbs, sandalwood oil and dofra, a sweet smelling plant of the Soudan. The Schaigeba is another peculiar custom. When a woman of rank, or one who has become famous for her beauty, places herself in the hands of the hair-dresser, her friends turn out and greet all male acquaintances with a dab of gum in the face and the mystic words: "The King's son greets thee," and produce a plate upon which he is expected to place a gold or silver coin, according to his means. If he fail, he grossly outrages the canons of Soudanese gallantry. The collection is for the purpose of providing refreshments and other delicacies for the ladies. It is said that

Customs make Laws;

one might add that they also throw a strong light on a nation's history. The wedding ceremony of the Dinkas is a most elaborate affair, the festivities occupying from ten to seventy days. It might be supposed, in consequence, that they would find little time for other pursuits, but the

Elegant Filigree Work

carved weapons, and articles wrought in gold and silver prove the contrary to be the case. The women are diligent members of the community, although slavery still flourishes in these unbeaten tracks of the Soudan, the Dinkas and their neighbours regarding manual labour as degrading. The huts of the Dinkas are very superior dwellings compared with those occupied by other races of Africa. They are of sun-dried mud, but built upon raised platforms, are spacious and have large entrances, and the floor is continued around the hut, being shaded by a thatched portico that has quite an inviting appearance.

Every hour performances are given by the natives, and the following programme will be executed:—(1) Dinka Dance; (2) Sword Dance;

(3) Lynching a Thief; (4) Spear Dance; (5) Baia Dance; (6) Musile Dance.



GREAT CANADIAN CHUTE

which proved such an enormous attraction last season. The Chute, which was erected at very great expense, is a reproduction on absolutely safe lines of the log chute of the great lumber camps of Canada, where the natural fall in the river, frequently of immense height and of a precipitous angle, is utilised as a necessary means of transport. In the Canadian camps rafts are constructed of logs upon the thick ice, and, with the spring, the raft speeds down the chute with the ice floes, the hardy pilot on top keeping the raft straight on its course. It requires great nerve, skill and daring to steer the bulk of timber and prevent it becoming jammed in the ice.

SHOOTING THE CHUTE

at Earl's Court gives one all the exhilaration of a voyage down the rapids without its dangers. This is the finest chute ever constructed on either side of the Atlantic, and is 350 feet in length and 70 feet in height. Its safety has been severely tested in Canada and the United

States, and at Earl's Court last year. The boats are exact reproductions of the Canadian *bateau*, with an extra guard so as to prevent the spray from as far as possible inconveniencing the passenger. A special line of cable cars conveys passengers to the summit. A dash down the chute is productive of such a keen sense of exhilaration and pleasurable anticipation that it is small wonder that this year, on better acquaintance, it is even more popular.

THE CAMERA OBSCURA

is always interesting, particularly so to the younger people.

IN IMPERIAL COURT.

SALVIATI'S VENETIAN GLASS WORKS.

The view of the process of glass blowing, moulding, and modelling it in thousands of different shapes, is now offered for the appreciation of the public at the furnaces in the Imperial Court, where the visitors will see the exact reproduction of one of those

FAMOUS VENETIAN FURNACES,

with a complete staff of Venetian artists at work. Visitors may gain an idea of the various splendid Venetian industries, such as the lace-making, wood carving, etc., by artists and Venetian girl lacemakers from the factories in Venice. An artistic exhibition of different industries accomplishes the illusion that visitors find themselves in a delightful corner of that magic Venice, the dream of all artists, of all countries, and of all times.

IN PICTURESQUE CITY.

The Queen of Roumania's Dolls. See description on previous page.

IN THE THEATRE,

MDLLE. MARGUERITE,

the famous lion-tamer, who has attracted so much attention on the Continent by the intrepidity and astounding nature of her performance in the den, will appear with her magnificent highly-trained group of

Six Forest-Bred Lions.

Her feats with her ferocious pets are reminiscent of the best performances of the great Van Amburgh.

THE ELECTROPHONE,

by which wonderful invention the visitor may hear, as clearly and distinctly as though actually present at the entertainments, the Italian Opera and all the leading theatres, concert halls, palaces of variety, etc. On a rainy evening, or when disinclined to make the journey to a place of amusement, one can by this means enjoy an entertainment whilst lounging at one's ease.

In the Picturesque City a distinct novelty, and one that is meeting with great appreciation, is the introduction of

PONY CHAISES.

These unique little conveyances, drawn by the prettiest and smallest ponies in the world, form a delightful source of attraction for young and old.

IN ELYSIA.

THE MIRROR MAZE.

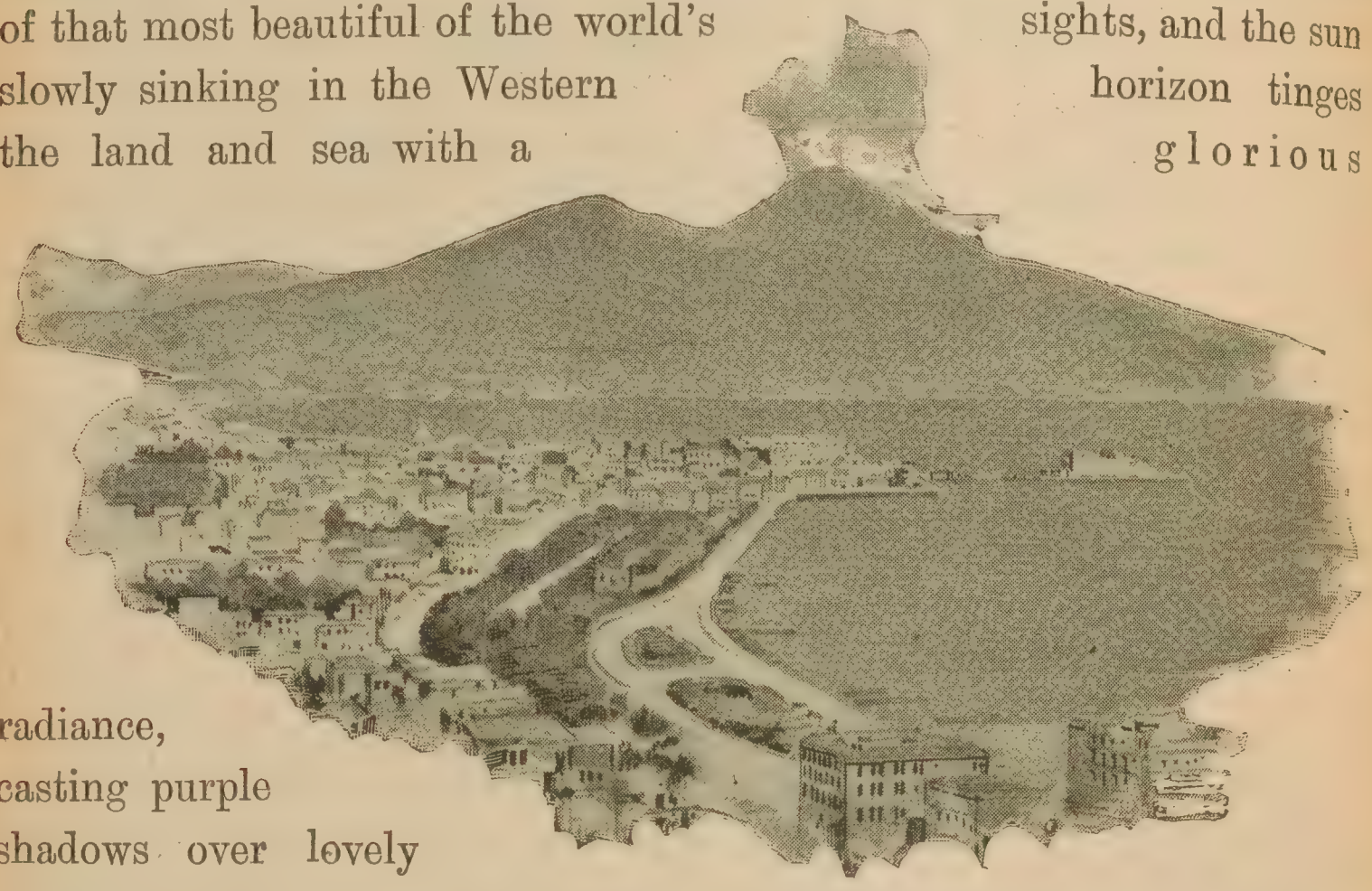
A visit to which is productive of the utmost merriment, alike to young and old. One of the most important features of this year's Exhibition is

GALLERY OF ILLUSIONS.

This wonderfully mystifying and original entertainment causes endless merriment and food for conjecture.

TRIP THROUGH THE BAY OF NAPLES.

It consists of a marvellous Travelling Illusion, graphically realising a voyage on board a vessel through the magnificent Gulf of Naples. Comfortably ensconced on board an elegant *felucca*, we gaily float through the Gulf, experiencing all the delights of a sea trip on the deep blue waters of the Mediterranean, whilst the scenery of the coast, with all the beauties of Naples—the gem of the land-locked sea—meets the eye. As we sail along, a view stretches itself before us of that most beautiful of the world's sights, and the sun slowly sinking in the Western horizon tinges the land and sea with a glorious



radiance, casting purple shadows over lovely Portici, Resina, Herculaneum and Castellamare. Vesuvius, with its crown of eternal clouds, is in eruption. Sailing onwards we see, outlined on the evening sky, the ruins of Pompeii. As the day fades into evening, Naples the Beautiful stretches before us. Along the coast we skirt the princely park of the Giardino del Popolo.

Close to our Vessel

we can see the Posilippo, with its streets cut in the solid rock, reaching far into the sea, and dotted here and there among the beautiful groves are lovely villas.

Above the town we observe the Cloister of San Marino and Fort San Elmo, with the Castle Del Ovo, partly concealing the harbour of Naples, and we arrive close to the famous Palace Donna Anna. Meanwhile the evening has grown apace, the moon rises, and our ship returns through the brilliant Italian moonlight. As we approach Naples, the city is gradually illuminated, forming a fairy spectacle with the twinkling lights reflected on the gently undulating surface of the Bay. The burning Vesuvius has reddened the sky with an angry glare, and the weird fire throws strange light and shade upon the landscape beneath. Nearer and nearer we draw to the harbour. Our ship drops anchor, our trip to the garden spot of the earth is at an end, and we step ashore, marvelling at the creative genius which has made it possible to carry out the advice of the Italian to see Naples before dying. Here at a trifling cost the sight-seer can pay a flying trip to Naples at one moment, and in the next he can transport himself to

BOERLAND

and the kopjes and sun-dried veldt of the Transvaal in the heat of battle. We hear the crack of the Mauser rifles and the booming of



the enemy's guns on the range of hills in front of us. On the veldt, in the near foreground, are ox waggons outspanned; broken-down

ammunition and transport carts tell the tale only too graphically. With the additional temptation of a glimpse of President Kruger's hat, we soon settle the question whether we shall slay our brother Boer. Here one can seize a rifle and blaze away at the enemy, and experience the excitement of war, shorn of all its horrors. It is a very realistic novelty and commends itself to all votaries of the gun.

Crossing to the other side, we notice the

CARICATURE PHOTOGRAPHS,

where the peculiar pictures are taken by the old positive plates. The wet plate collodion process was in vogue half a century ago, and by means of this old-fashioned process visitors may be taken, in caricature or otherwise, while they wait.

THE PUZZLE CAGE

is another highly diverting novelty, the passage through the intricate labyrinth of steel bars being attended with startlingly comical results.

A little further on, in the **Persian Theatre,**

LIVING WAR PHOTOGRAPHS

will give representations, at frequent intervals, during the day and evening. There are realistic and mechanical effects, and a varied selection of absolutely novel animated photographs, including

A Railway Collision.

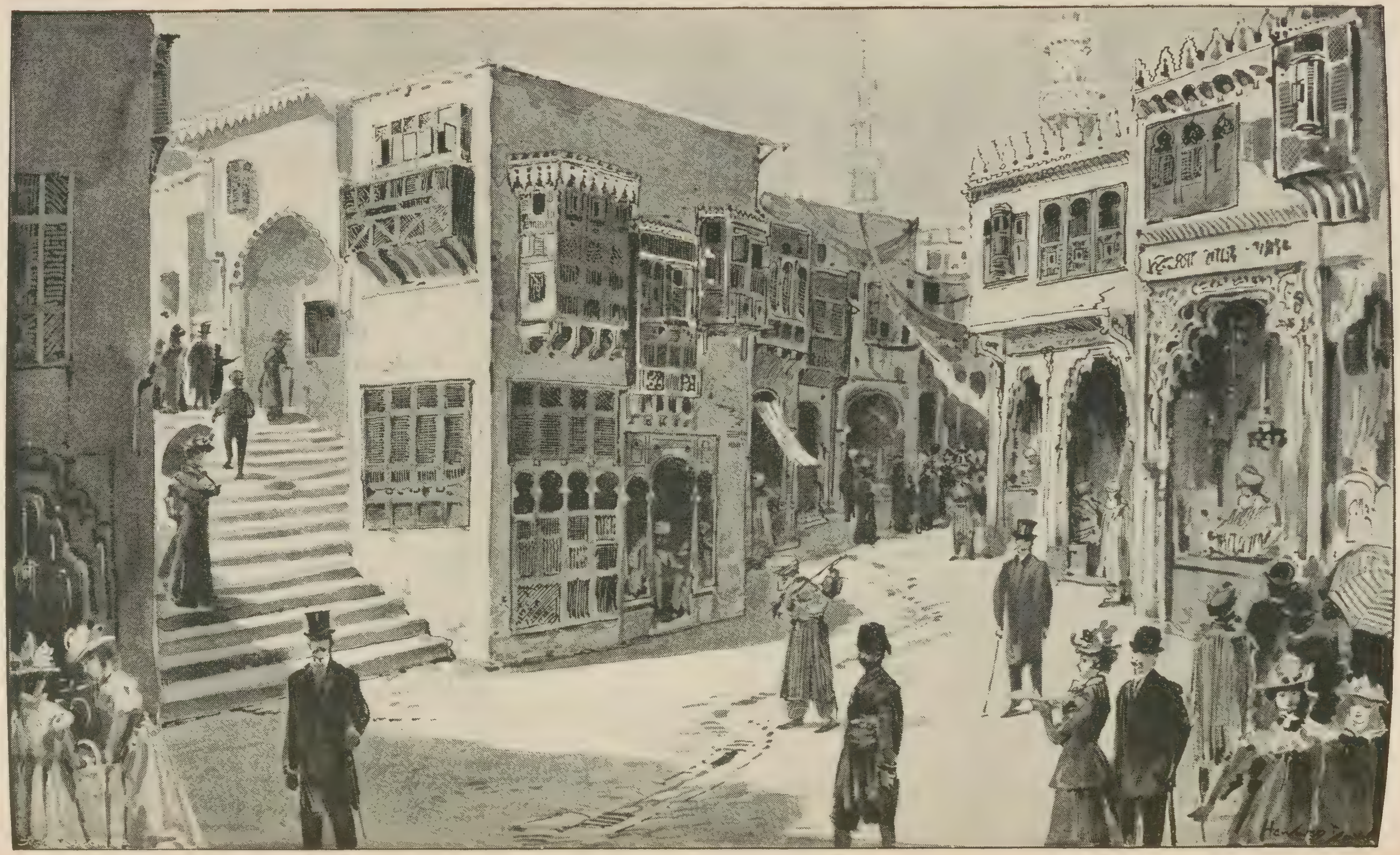
In the next building will be found the

GRAND GALLERY OF LIVING PICTURES,

a unique exhibition. The tableaux, each in a separate frame, are on view all day long and simultaneously, there being, therefore, no time lost in setting the various poses. The exhibit is one of exceptional artistic merit, and includes accurate reproductions of some of the most renowned and popular pictures of the day; every detail of the *mise en scène* being carefully reproduced, and the painted groups being personified by the living prototypes.

THE GREAT WHEEL

is part and parcel of the Earl's Court Exhibition. It is certainly true



KHARTOUM STREET.

of it that "age cannot wither nor custom stale its constant charm." The exhilaration of a journey round the enormous wheel is only to be equalled by the unrivalled view to be obtained at an altitude of 300 feet of the Surrey Hills, Windsor Castle, Hampstead Heath, and one is reminded of the truth of the economical-minded Teuton's observation that it was a good way "to see all London at once." Here one can really look down upon the world in both senses of the term and see all London spread out, with the winding Thames a mere mark on the landscape. The saloon cars are luxuriously upholstered and replete with every comfort for those desiring to hire special cars. At night, when the Wheel is illumined by means of a double row of electric lights, it lends a touch of fairy splendour to the entire Exhibition. The motive power is supplied by two endless chains round the Wheel, driven by two sixteen horse-power engines.

The axle is the largest ever built, and few visitors taking a cursory glance at the Wheel could realise that in its centre a tall man, with his hat on, could stand upright.

After viewing the splendours of Wiesbaden, we can direct our steps to the

STREETS OF KHARTOUM

(*See Illustration*),

and—threading the narrow thoroughfares, crowded with strange, swarthy figures in *burnouses*, and women heavily veiled, some carrying elegant water pitchers on their heads, others on some errand bent—we are jostled by the gaily caparisoned mules with their packs, their melodious bells tinkling away into the distance, and the stately camels, laden with rare spices and rich silks, fresh from a desert journey. The babel of tongues of all the tribes of North-East Africa greets the ear. There is the bazaar with its leisurely traffic, the incarnation of "masterly inactivity," the *café* with its dainty tables, the beautiful carvings of the house fronts, and the latticed windows. The quaint, weird music of strange instruments floats upon the air; there is the inevitable seller of dates and the delectable *Rahat Lakoum*, and the scene tickles the senses until one is inclined to believe that, like another Alnaschar, he will kick over the basket of glass—and awake! For those who have not visited the Far East it is like a dip into a scene from the

Arabian Nights, with the additional interest that Khartoum and all appertaining to the Cape to Cairo scheme arouses at this period.

IN THE WESTERN GARDENS.

The first feature to attract the attention is the very striking and realistic scene of the higher reaches of the Thames, an attractive frame for the innocent pastime of a flight on

THE GRAVITY RAILWAY,

the entertainment which is so old but ever new. It flourishes like the green bay tree. Its votaries, far from tiring of the sport, evince an ever-growing fondness for the brisk fun, the hearty laughter and the excitement it engenders.

Under the shadow of the Great Wheel is

THE MAGIC TABLE,

a marvellous illusion, which is performed with a lady's simple writing table and a skull. After inviting the audience to closely examine the table, the operator proceeds to ask the skull whether it approves of the performance proceeding, and upon its nodding in the affirmative, the operator places a glass plate between the skull and the floor, a bell strikes numbers written down by the audience, and which are not spoken by anyone in the room. The operator then spins an ordinary top and defies any of her audience to spin it after she has commanded it to stop. In the midst of its gyrations it suddenly topples over at the word of the performer. Then the lady transmits motion to lifeless bodies without any direct contact. Placing two billiard balls on an ordinary china plate, she orders them to move. There are also a spirit hand which points the numbers thrown by the audience with dice, and a swimming duck which refuses to be taken out of the water excepting by the performer. The whole forms a very pleasing, mystifying *séance*.

Still further is the building devoted to

THE COUVEUSES D'ENFANTS,

or artificial mothering, which have made such a sensation in the world of science. Enormous crowds have flocked to the Model

Institution to inspect the arrangements and means whereby weakly and prematurely-born mites of humanity are artificially reared and the flickering spark of life fanned into the bright flame of health and longevity. These *Couveuses* containing live infants are on view with a competent staff of trained nurses and medical officers to explain the working of this wonder of the nineteenth century. There is a Model Nursery attached, where the infants are fed and cared for.

The spacious panorama building in which an original production of

VESUVIUS IN ERUPTION

proves a novel attraction.

In the foreground Mount Vesuvius rises magnificently. The crater is belching forth rocky masses and volumes of cloudy vapour from which ever and anon there flash flames and tongues of fire which throw a fitful gleam upon the weird scene around the mountain's summit and illuminating the cones of sulphur which stud its sloping sides. Indeed, it is utterly impossible to detect where the real mountain merges into the painted background, so effectually and successfully has Mr. Frank Hyde, long a resident of those parts, carried out the work with the assistance of Mr. J. Gregory Jones.

To heighten the illusion the visitor is supposed to be upon the balcony of a house standing on an elevation between the village of Ottajano and the mountain.

Before Him Towers Majestic Vesuvius

with its slowly flowing lava, while the rumbling and muffled roar of the restless forces of Nature in convulsion strikes the ear, lending an additional touch of realism to very real surroundings. The moon brightly illumines the scene, enhancing the marvellous colour effects, and bringing out in bold relief the beautiful Bay of Naples which reflects the glorious moonlight. Upon its distant borders cluster the cities of to-day and familiar the world over, and here and there are distinguished the sites which history and art have made famous. Here are seen Naples, most populous of Italian cities, once the home and now honoured by the dust of Virgil; ill-fated, long-suffering, but lovely Ischia; Capri, famous for its blue grotto and the associations of Tiberius which the name conjures up; Sorrento, Castellamare de Stabia, and Pompeii, the once beautiful city which

Nearly Nineteen Centuries Back,

in the first years of the Christian Era, was in one day overwhelmed and wiped off the face of the earth, together with most of its inhabitants, by the eruption of the volcano which buried all beneath ashes and pumice. There it remained buried in oblivion for 1,600 years. It requires no very great flight of imagination to picture the night of terror of the ill-fated inhabitants, when the awful catastrophe burst upon them, rushing hither and thither in vain efforts to escape from the fearful doom that threatened them; of the fire and ashes pouring down upon the unfortunate wretches; of the terrible darkness; the suffocating lava that creeps swiftly down like a pall, and then—the still more awful stillness!

To the far south-east is seen a range of the Apennines, capped with eternal snow. The beautiful scene, bathed in the

Mellow Italian Moonlight,

is full of colour, and forms altogether a very striking and welcome addition to the attractive features of the Western Gardens.

Immediately adjoining is the

MINIATURE ELECTRIC BALLET,

which represents the acme of perfection of Marionette pantomime. This is a very elaborate and costly production; in the miniature theatre there being employed 500 coloured electric lamps for illuminating purposes. The footlights and other scenic lights are electric, and there is, amongst other features, a *Danse Lumineuse, à la*

Loie Fuller.

Electric effects are introduced with screaming effect in the comic scenes with the clown. There are a baritone singer, a comedian, rope dancer, and the

Fairies Dream,

a grand spectacle, with brilliant scenery, and in which solo dancers will take part. There is a *pas de quatre*, a quadrille, and a grand finale by the entire *corps de ballet*, winding up with a beautiful transformation scene. The figures are particularly life-like in their execution as well as in their movements in the various scenes.

EXHIBITS.

Starting from the Warwick Road entrance, the first point to be visited is the

PRINCE'S HALL,

where is situated the highly interesting

CHILDREN'S SECTION,

under the direction of Mrs. Ada S. Ballin.

Committee:

The Duchess of Portland.
The Dowager Countess De La Warr.
Countess Cowper.
Countess De La Warr.
Countess of Bradford.
The Lady Ada Osborne.
The Lady Emily Chichester.
The Lady Helen Clifford-Mellor.
The Lady Isabel Stewart.
The Lady Louise Loder.
The Lady Mary Cooke.
The Lady Constance Childe-Pemberton.
The Lady Constance Leslie.
The Lady Mabel Sievier.
The Lady Margaret Graham.
Dowager Lady Lindsey.
Lady Ashburton.
Lady Frederick Brudenell-Bruce.
Lady Butter.
Lady Colin Campbell.
Lady Grant.
Lady Montague Nelson.
Lady Paget.
Lady Farren.
Baroness De Bertouch.
Baroness Von Keüdell.
The Hon. Mrs. Alfred Lyttelton.
The Hon. Mrs. Fitz-Roy Stewart
The Hon. Mrs. Lionel Cust.
The Hon. Amalia Sackville West
Mrs. Asquith.
Mrs. Robert Crawshay.
Mrs. Lawrence Currie.

This section is of great interest, appealing to a large circle. It is devoted to the care of the rising generation. The organisation has been undertaken by Mrs. Ada S. Ballin, who has succeeded in bringing before the public in palpable form what has been done of late years in this important field. For many years it has been her task to endeavour by every means in her power to popularise

such knowledge as would tend to the better upbringing of the little ones, and the improvement of the coming generation. Formerly the babies were attired in long, ungainly robes, and the older children in short, flimsy petticoats exposing their bare limbs. Now, however, a change has been wrought. Looking round the Exhibition we may see a new layette made of the most healthy materials, covering the little body with warm and suitable garments, giving freedom to all movements of the little limbs. We may see dresses for boys and girls, which give the maximum of warmth with the minimum of weight, and which are perfectly adapted for all the requirements of the growing body. When Mrs. Ballin begun her crusade it was impossible to obtain anything but short socks for babies and little children; and if a mother desired to properly clothe their legs she had perforce to knit their stockings herself. Now, however, one can obtain stockings, even for a baby of a few months. In the matter of boots and shoes the improvement has also been marked. At that time the little feet were squeezed into shoes and boots constructed with no regard to the physiology of the foot, and which distorted the tiny, growing organs, and produced the deformities of the feet which are so common among the adults of to-day. When we look at the boots and shoes for infants and children in this Exhibition, we can draw a hopeful conclusion of the improvement in the condition of the feet of our future men and women.

In the matter of feeding a similar progress has been made. At one time, not so long ago, there was no such thing as well-made artificial human milk, the composition of which is based upon a chemical analysis of mother's milk. Now this can be readily obtained. The infant foods in the market were not such as were adapted to the physiology of infant digestion. Now there is every attention paid to infant requirements. The bad teeth of the present generation are largely due to the want of proper attention to the supply of phosphates in the food of infants and their mothers. The exhibits show that due attention has been paid to this important detail, so that the gloomy prognostication that we are rapidly becoming a toothless nation is not likely to come true. The sameness of food given to school children and others above the early age of infancy has, no doubt, been a great cause of our popular disease—indigestion—but we have now

come to recognise that variety is necessary, and how we may obtain this will be demonstrated by the daily lectures in the Exhibition.

In no respect, however, has there been so great an advance as in the methods of education. We have come to recognise the fact that education should not be a painful process, but a pleasant one; that lessons should not be learnt with tears and sighs, but that teaching and learning should be a pleasure. Now education goes hand in hand with amusement and a little study of the kindergarten exhibits will show that by carrying out the system of that true philosopher and earnest student of child nature, Friedrich Froebel, every endeavour is made to draw out the latent faculties of the child; to teach it how to think and act for itself, to cultivate its artistic taste, to stimulate its love of being useful to others, to make it act in harmony with its fellow-creatures. One of the most important points of this kindergarten system is the technical training to eye and hand, which cannot fail to produce a marked improvement in all handicrafts. The trade of England throughout the world has been hurt by the clumsiness of the British workman. For delicate and skilled workmanship the world goes to Japan; for artistic conception and neatness of execution to France; and for cheapness of workmanship and accuracy to Germany. "Made in Germany" is the notice that meets us at every turn, and the secret of the success of other nations, and the evil to British trade, is that the workmen of other countries are better educated from a technical point of view, more skilled, and more thorough than our own. It is hoped by those interested in this Exhibition that the introduction of the kindergarten system into Board Schools will, to a great extent, remedy this disastrous state of affairs.

This system also, while attending to the mental and technical development, does not neglect the physical. Sound limbs, healthy lungs, and good circulation are essential to a nation's well-being, and for all these exercise is required. Games in the open air are, of course, the best means of exercise, but, failing these, a rational system of gymnastics does much to improve the status of the people, as has been abundantly proved in Germany. Many demonstrations will be given of the most scientific methods of gymnastics and calisthenics, some of these being by the pupils of the celebrated Sandow.

Infantile mortality is steadily decreasing, owing to the spread of

sanitary knowledge, and with the better knowledge of the methods by which contagious diseases spread, a further decrease may be looked for. Isolation and disinfection in all cases of infectious or contagious disease are doctrines which must be impressed upon all mothers. These subjects are specially dealt with in this section.

The mother should have a knowledge of all that affects the health and wellbeing of her little one. The baby brings love with it; but although love may work wonders it cannot bring knowledge, nor save the beloved from sickness, sorrow or death, many of which may be averted by knowledge. The life of the infant and its future well-being depend upon the constant and watchful care lavished upon it by mother and nurse. The human infant is the most helpless of all living creatures, and is surrounded by dangers far more real than the fabled dangers encountered by heroes of old. If the temperature of the room in which baby lies falls a few degrees, or if he is insufficiently wrapped up, he may contract a fatal chill. If his natural food is not placed in his mouth he will die of starvation. A sheet drawn over his face by a careless movement of the nurse will suffocate him, or a misplaced pin may cause death by convulsions. There is no detail which affects the life or well-being of her child so small that a mother should look upon it as insignificant, for weal or woe arises sometimes from a cause so small that it may be easily overlooked. Baby is a subject of adoration to all true women, and not for the world would one willingly injure him in the slightest degree, yet, in pure ignorance, irreparable harm is often done, and even what are thought to be acts of kindness are frequently errors which may permanently injure the constitution or ruin the moral character. Let every mother devote, at any rate, a small portion of each day to the study of infant nature, and let her read and assimilate what is taught by authorities on these subjects. No person would be so foolish as to attempt to play a solo on the violin or piano without previous careful study and training, yet every mother is forced to play upon a far more delicate instrument provided in the person of her child, and woe be to the child if the mother neglects the study and thought which can alone rightly guide her in its manipulation.

In arranging the exhibits in this section it has been Mrs. Ballin's aim to gather together exhibits illustrative of all the most important

matters that affect the health, food, education, and general management of children. Everything that is exhibited in this section has been personally approved and thoroughly tested by her, and among the exhibits will be found the most improved and sanitary specimens of children's clothing, many of which are made from patterns originally designed by Mrs. Ballin; foods most scientifically prepared according to the data of the ablest chemists in the world; inventions for saving life, and for saving work in the home and in the nursery; the latest novelties in medical preparations, and in disinfectants, and articles for toilet use; perambulators of the most elegant and up-to-date description; the simplest and most reasonable plans of teaching music, reading, and other knowledge to our little ones, and a very important exhibit of modelling, showing how modelling as an occupation for children may be employed as a means of guiding not only their artistic efforts, but also of teaching history, geography, and geometry and many other subjects generally considered dry, but now rendered delightful.

Lectures, demonstrations and conferences will be held during the months from May till October. The dates fixed will be announced from time to time in the Daily Programme and in the morning papers, so that visitors who wish to attend the various lectures can easily obtain the necessary information. Those who would suggest subjects for debate or would like to offer lectures or demonstrations are requested to communicate with Mrs. Ada S. Ballin, 18 Somerset Street, Portman Square, W.

PRINCE'S HALL.

List of Exhibitors in Children's Section.

Mrs. Ada S. Ballin, Professional and Private Address, 18 Somerset Street, Portman Square, W.; Office, 5 Agar Street, Strand..

Womanhood; the Magazine of Woman's Progress and Interests. Magnificently illustrated. Monthly.

Baby; the Mother's Magazine. A Guide to the Health, Dress, Food, and General Management of Children. Monthly.

The Mother's Guide. Series of Booklets, written by Mrs. Ballin. No. 1: How to Feed our Little Ones. No. 2: Bathing, Exercise and Rest. No. 3: Early Education. No. 4: Children's Ailments.

Personal Hygiene. An Explanation of the Laws of Health as regards the Individual and the Home. Over 200 pp. Handsomely bound.

Health and Beauty in Dress, from Infancy to Old Age. Over 200 pp.

Nursery Cookery. Recipes for children from 1 to 12 years.

Paper Patterns (registered) of Mrs. Ballin's Improved Hygienic and Layette and Other Patterns for Children and Ladies.

Mrs. Ballin's Baby Corselet. An invention to prevent children from falling out of bed.

The Doris Safety Belt. An invention to keep children from falling out of mail carts, prams, &c.

The Ballin Baby Bottle.

Dr. Jaeger's Sanitary Woollen System, Ltd., 95 Milton Street.

Articles of Clothing, carrying out practically Dr. Jaeger's Sanitary Woollen System, and showing how pure wool is substituted for linen and cotton fabrics.

Hitchings, Ltd., Regent House, Regent Street.

Baby Cars, Baby Carriages, Baby Chairs, etc., under the distinguished patronage of Her Majesty the Queen-Empress, H.R.H. Princess of Wales, H.R.H. Duchess of York.

Mrs. McKinna, Anlaby Road, Hull.

The Beatrice Cot-net for preventing children from falling out of bed.

Aliôné Co., 17 The Broadway, West Norwood.

The Aliôné Baby Clothes, for day, night, and out-of-doors. Each all in one. Patented. The Aliôné Invalid Gown (reg. pattern). The Aliôné "Ark of Safety" Crib. *God's Flowers:* a Book of Poems for Children.

The Portia Co., 202 Romany Road, West Norwood.

"Portia" Combined Stocking Suspender and Shoulder Support. Easily adapted to any figure by adjustment of elastic in central disc; suitable for all ages from four years upwards.

Miss E. L. Young, 17 Avenue Road, Regent's Park.

Specimens of keyboard music, printed and manuscript, keyboard modulators, pamphlets, diagrams. The "Happy Readers": a scientific and attractive method of teaching children to read.

British Somatose Co., Ltd., 165 Queen Victoria Street, E.C.

Food for Invalids, made from Beef, in three kinds, viz.: Somatose, Iron Somatose, Milk Somatose.

The Kelpion Co., 59a Bishopsgate Street Within.

Kelpion (regd.). Stainless Iodine Ointment—Antiseptic, Non-irritant. A scientific and specific remedy for Rheumatism, Gout, Enlarged Glands, Stiff Joints, Eczema, Ringworm, Chilblains, Burns, Sprains, Bruises, etc.

Bailey's Patent Cooker Co., 10 Bromley Road, Beckenham, Kent.

Bailey's Patent Champion Potato and Food Cooker, and great Economizer in Fuel.

Bailey's Patent Strainer Dispenser for serving up potatoes fish, etc.

The Patent Fish Food Syndicate, Ltd., Berry Yard, Greenock Works, Wick, N.B.

"Marvis" is made from prime white fish newly caught. It is in the form of a powder, and contains all the nutriment and delicate flavour of white fish in a very highly concentrated form.

Westburn Sugar Refineries, Ltd., Greenock, N.B.

"Sacrette" Sugar. A pure sugar substance, free from glucose or any adulterant. Specially suitable for the dietary of children. The form of the article strongly resembles honey.

Josiah Neave & Co., Fordingbridge, Hants.

Infants' Food.

Edgar's Croup Lotion, Ltd., Dartford, Kent.

Edgar's Croup Lotion. A grand specific for the cure of that dangerous and fatal disease Croup, and the finest remedy for Sore Throat, Bronchitis, Quinsy, Whooping Cough, etc.

The Sanitas Co., Ltd., Bethnal Green.

"Sanitas" Disinfecting Fluids, Oils, Powders and Soap. "Sanitas" Bronchitis Kettles and Fumigators, Inhalers, and Disinfectors. "Sanitas" Toilet Preparations, Tooth Powder, Toilet Powder, etc.

Alexander Riddle & Co., Ltd., 36 Commercial Street, E.

Stower's Lime Juice Cordial.

J. Curwen & Sons, Ltd., 8 and 9 Warwick Lane, Newgate Street, E.C.

William Harbutt, Hartley House, Bath.

"Plasticine." A newly invented material for Modelling, either for Kindergarten teaching, advanced schools, or adults. Tools and appliances for instruction in modelling.

Mrs. Holmes, 45 Minford Gardens, S.W.

Toys, Dolls, and Kindergarten Games.

The Bimbo Co., 15 Fakenham Street, Holloway, N.

"Bimbo." A Magic Dry Mirror and Window Cleaner.

H. Hoare, 30 Vernon Street, Kensington.

"Vegetine." For Cleaning Gloves, White Shoes, Silk and Leather Goods.

The Antexema Co., 83 Castle Road, N.W.

The "Antexema" preparations for Skin and Toilet use. "Antexema," the Standard Skin Remedy, a wonderful specific for Eczema, and all inflamed conditions of the skin.

J. & J. O. Evans, Teignmouth, Devon.

Sea Pod Liniment. To strengthen children's limbs, especially bow legs. Excellent for rheumatism, sprains, joint troubles, etc. Ocoline, a healing Ointment, valuable for chafes, roughness, eczema, and other skin troubles.

The Twin Wheel Cycle Co., Ltd., 32 North Audley Street, Grosvenor Square.

A Lady's Patent Twin-Wheel Cycle. The advantages of a Cycle on this principle are perfect safety from skidding. It can also be mounted and dismounted from whilst stationary.

Major & Co., Ltd., Hull.

Bath Eucryl, Eucryl Cold Cream, Disinfecting Fluid and Powder, Tooth Powder, Tooth Paste, Ointment, Embrocation, Salubrene Major's Soluble Sanitary Fluid, etc.

H. Gold, Camomile Street Chambers, Bishopsgate.

A "Safety Chair" for the Purpose of Cleaning Windows (intended especially for Family Use).

Mellin's Food, Ltd., Marlboro' Works, Peckham, S.E.

Mellin's Food, Mellin's Biscuits, Mellin's Lacto Glycose, Mellin's Cod Liver Oil Emulsion.

The Dalli Smokeless Fuel Co., Ltd., 27 Milton Street, E.C.

The Dalli Smokeless Box-Iron and Fuel. New Patented Box-Iron which is heated by a Patent Fuel. Entirely free from Smoke and Odour, and ready for use in a few minutes.

Nelson, Dale & Co., Ltd., Dowgate Hill, E.C.

Gelatine, Isinglass, Gelatine and Liquorice Lozenges, Jellies: Tablet and Granulated Soups, Creams, "Hipi": a Pure Mutton Essence, Beef Tea, Essences, Citric Acid, Albumen.

Keen, Robinson & Co., Garlick Hill, Cannon Street, E.C.

Patent Groats, Waverley Oats, Patent Barley, Keen's Mustard and Spices, Keen's Blue, etc.

S. E. Haward & Co., Lim., Tunbridge Wells.

The Patent "Princess" Automatic Chest-expanding Swings.

J. & G. Cox, Ltd., George Mills, Edinburgh, and Eastcheap Buildings, London, E.C. Established 1725.

Sparkling Gelatine, in packets, for Preparing Jellies, Blanc Mange, Puddings, etc.; Tablet (Solidified Jellies) and Flavouring Essences; Jellies made from the same.

Pate, Burke & Co., 6 Wool Exchange, Basinghall Street, E.C.

"Petanelle" (Natural Antiseptic and Deodorant). Hygienic Clothing, Bedding, Nursery Specialities, &c. An entire novelty in this country. Only goods of their kind manufactured. 30 medals.

BRITISH AND IRISH
SILK INDUSTRY SECTION

HELD IN

THE DUCAL HALL,

UNDER THE AUSPICES OF

HER ROYAL HIGHNESS THE DUCHESS OF YORK

AND

THE LADIES' NATIONAL SILK ASSOCIATION.

President :
H.R.H. The Duchess of York.

Executive Committee :
Her Grace The Duchess of Sutherland.
The Most Noble The Marchioness of Bristol.
The Most Noble The Marchioness of Londonderry.
The Most Noble The Marchioness of Tweeddale.
The Right Hon. The Countess Spencer.
The Right Hon. The Countess of Arran.
The Right Hon. The Countess of Ancaster.
The Right Hon. The Countess of Dartmouth.
The Right Hon. The Dowager Countess of Wharncliffe.
The Right Hon. The Baroness Burdett-Coutts.
The Right Hon. Lady Reay.
The Right Hon. Lady Blythswood.
The Right Hon. Lady Rothschild.
The Hon. Mrs. Percy Mitford.
Sir Thomas Wardle, F.C.S., F.G.S., J.P., *Honorary Secretary.*

It is a matter of universal belief that the Silk Industry in England began with the exodus of silk-workers from the Continent at the Edict of Nantes in 1685, but that is not so. It existed long before, for it is

mentioned in an Act of Parliament so far back as 1363, although it was then but small. It undoubtedly received great impetus from the arrival on our shores of the refugee Huguenots, the skilled art-workmen of France, evidences of whose labours are still to be seen in the undercroft of Canterbury Cathedral, where Archbishop Laud permitted the foreign weavers to set up their looms; and also in the French Protestant Chapel in the crypt, still used and ministered in by a French pastor. The Huguenots founded a colony of silk weavers in Spitalfields, where to this day their descendants may be traced. It is well known that from this centre those of Norwich, Dublin, and others arose. Finding that the Spitalfields colony was growing too numerous, some of the exiles made their way over to Dublin, where they set up their looms in the year 1693.

James I endeavoured to extend the cultivation of the silkworm in England, and during his reign some two thousand mulberry trees were planted in Chelsea Park. He afterwards wrote a letter to the American colonists, and urged the Virginia Company to promote the cultivation of mulberry trees and the breeding of silkworms, and advised them to bestow their labour on the production of this commodity. So rapidly had the manufacture of silk progressed in England that before the middle of the last century Keyslar, in his "Travels through Europe," remarks "that at Naples, when a tradesman would highly recommend his silk stockings, he protests that they are right English." Such, in brief, is the story of the rise of the silk trade in England and Ireland, which has found its development in the poplin manufacture, the only agency by which the manufacture of silk has been perpetuated in the sister island.

Without wishing to enter into controversial fiscal politics, it may be observed that no one now denies that in 1860, when the French Treaty came into existence and the 15 per cent. duty on Continental manufactured silks was taken off, the death knell of the British Silk Industry was sounded, and it took only a few years to show that the cheaper labour on the Continent caused a preference to be given by the importers and distributors of silks, in consequence of their cheaper production. Happily a change is slowly but surely being brought about.

At the close of the Royal Jubilee Exhibition held in Manchester in 1887, a Silk Conference was held, and the Silk Association of Great Britain and Ireland was the outcome of that Conference. The Association mainly had its origin in the strong recommendation of Lord Stanley of Preston, who was at that time President of the Board of Trade. His Lordship said: "We feel very much at the Board of Trade that we need some central organisation which would make us in touch with the silk industry of this country, for we know very well that our returns are very imperfect; we want instructing a good deal; we have a great deal to tell such an Association, and we hope that one of the principal resolutions of the Conference that is about to be held at Manchester will be the appointment of a Silk Association." Lord Stanley sent down Mr. Bateman, of the Board of Trade, who himself actually framed the resolution which was the birth of the Association.

The objects of the Association are as follows:

1. The promotion and maintenance of the Silk Industry of Great Britain and Ireland in all its branches.

2. To encourage the production of raw silk in India and our Colonies.

3. To collect and disseminate amongst its members useful information and statistics connected with or affecting manufacture and commerce in silk.

4. To promote Technical, Commercial, and Linguistic Silk education, and any necessary Parliamentary legislation, and generally to assist in the expansion and development of the Silk trade, etc.

5. To do all such other lawful things as are incidental or conducive to the attainment of the above objects, or any of them.

The following list gives the names of the officers of the Association:—

The Silk Association of Great Britain and Ireland.

President:

Sir Thomas Wardle, J.P., F.C.S., F.G.S., Leek.

Vice-Presidents:

Henry Birchenough, Esq., Macclesfield.
Ald. W. B. Brocklehurst, J.P., Macclesfield.
Frank Debenham, Esq., London.
Sir Howard Grubb, F.R.S., Dublin.
Lasenby Liberty, Esq., J.P., D.L., London.
Sir Robert Pullar, J.P., Perth.
Benjamin Warner, Esq., London.

Council 1898-9:

Birdwood, Sir George, K.C.I.E., M.D., LL.D., C.S.I., India Office, London.
Birchenough, Henry, Macclesfield.
Blair, Matthew (McLennan, Blair & Co.), Glasgow.
Brocklehurst, Ald. Wm. B., J.P., Macclesfield.
Crew, Thomas, J.P., Macclesfield.
Davenport, George (Wardle & Davenport, Limited), Leek.
Debenham, Frank, London.
Evelegh, H. J. (S. Courtauld & Co., Limited), London.
Ford, E. H. (J. & N. Philips & Co.), Manchester.
Frost, Wm., Junr., Macclesfield.
Fox, Wm. Robt. (Bailey, Fox & Co.), London.
Grubb, Sir Howard, F.R.S., Dublin.
Goodyer, F. B., London.
Heywood, Harvey, J.P. (Dickins & Co.), Middleton.
Hilditch, Geo. (G. & J. B. Hilditch), London.
Jupe, C. W. (The Wiltshire Silk Manufacturing Co., Limited), Malmesbury.
Lawton, Peter (S. Lawton & Sons), Middleton.
Liberty, Lasenby, J.P., London.
Masham Right Hon. Lord, Swinton Park.

Council—continued.

Nicholson, J. O., J.P., Macclesfield.
Pullar, Sir Robert, J.P., Perth.
Rickards, C. A., Bell Busk, *viâ* Leeds.
Snow, Richard (J. & T. Brocklehurst & Sons), Macclesfield.
Thorpe, Ald. John, J.P., Middleton.
Ward, Anthony, Albion Mills, Leek.
Wardle, Sir Thomas, J.P., F.C.S., F.G.S., &c., Leek.
Warner, Benjamin (Warner & Sons), London.
Warner, Frank (Warner & Sons), London.
Wigley, George, Nottingham.

Consulting Analyst and Chemist :

J. Carter Bell, F.I.C., A.R.S.M.

Bankers :

The Manchester and Liverpool District Banking Company, Limited
Manchester.

Secretary :

Arthur E. Piggott, F.S.A.A.,
Prudential Assurance Buildings, 78 King Street, Manchester, and
50 & 51 Fore Street, London.

Members of Parliamentary Committee :

Bill, Chas., M.P., Leek Division.
Bhownaggree, Sir M. M., M.P., Bethnal Green Division.
Davenport, W. Bromley, M.P., Macclesfield Division.
Quilter, Sir W. Cuthbert, M.P., Sudbury (West Suffolk) Division.
Woodall, Wm., M.P., Hanley Division.

Members of the Executive Committee :

Brocklehurst, Ald. W. B., J.P., Macclesfield.
Birchenough, Henry, Macclesfield.
Blair, Matthew, Glasgow.
Boden, Joseph (Silk Club), Manchester.
Gaddum, H. T. (Silk Club), Manchester.
Snow, Richard, Macclesfield.
Ward, Anthony, Leek.
Wardle, Sir Thomas, J.P., F.C.S., F.G.S., Leek.
Warner, Benjamin, London.

In 1890 a Ladies' Committee was formed and attached to the Silk Association, consisting of the following ladies:

H.R.H. The Princess Mary Adelaide, Duchess of Teck (*President*).

Her Grace The Duchess of Abercorn.
The Most Hon. The Marchioness of Londonderry.
The Most Hon. The Marchioness of Lothian.
The Right Hon. The Countess of Rosebery.
The Right Hon. The Countess Spencer.
The Right Hon. The Countess of Zetland.
The Right Hon. The Countess of Wharncliffe.
The Right Hon. The Countess of Lathom.
The Right Hon. The Lady Arthur Hill.
The Right Hon. The Lady Knutsford.
The Right Hon. The Lady Wantage.
The Right Hon. The Baroness Burdett-Coutts.
The Right Hon. The Lady Rothschild.
The Hon. Mrs. Percy Mitford.
The Right Hon. The Lady Egerton of Tatton (*Hon. Sec.*).

The present movement was really originated by the Hon. Mrs. Percy Mitford, sister to Earl Egerton of Tatton, of Tatton Park, Knutsford, Cheshire, who took much interest in the Macclesfield Silk Industry, and it was owing to Mrs. Mitford that public attention was called to the necessity for an improvement in the silk trade.

After considerable effort the work was relinquished by her on account of its difficulties being insuperable to single-handed effort, and also to failing health at that time. It was then taken up by the late lamented Lady Egerton of Tatton, in conjunction with the Ladies' Committee of the Silk Association of Great Britain and Ireland.

The first outcome of this organisation was the Silk Exhibition held in St. James' Square, London, in 1890, at the house of Lord Egerton of Tatton. By the personal efforts of the Ladies' Committee and the self-denying labours of the late Lady Egerton of Tatton, this Exhibition was brought to a most successful issue. The objects achieved by this Exhibition were to show the country the nature and variety of British silk manufactures, and the formation of a Ladies' National Silk Association, with H.R.H. the late Duchess of Teck as its President, and the late Lady Egerton of Tatton as Hon. Secretary,

and the coalescence of nearly 1,000 * lady members in various parts of the country. H.R.H. the Duchess of Teck enlarged the borders of the Ladies' National Silk Association by appointing a Lady Honorary County Secretary in almost every county in Great Britain and Ireland, who were supplied with membership forms, with the hope of increasing the influencing power amongst ladies in all positions of society in an appeal to their patriotism, not to their charity, for the benefit of this important industry.

The conditions of membership are as follows:

> Members undertake to encourage and promote English, Scotch, and Irish Silk Manufactures by all means in their power, enquiring for them when they wish to buy Silks, and in purchasing to give preference, when possible, to those of Home Manufacture.
>
> Ladies interested in promoting the prosperity of this important National Industry are requested to send their names and addresses, with as many others as they can obtain, for enrolment as Members of the Association, to any of the Honorary Lady Secretaries, or to Sir Thomas Wardle, Honorary Working Secretary, Leek, Staffordshire.

A second Silk Exhibition was held in 1894 at the London house of the Duke and Duchess of Sutherland, under the auspices of the Ladies' National Silk Association. In connection with this Exhibition an appeal to the Ladies of England by the late Countess of Lathom was written and widely circulated. The Duchess of Sutherland has taken much interest in the Association and in the Silk Industry, particularly that of Leek. Last year Her Grace laid the foundation-stone of the new Silk Technical School in Leek, which is to be opened in July by the Duke and Duchess of York, who will be the guests of the Duke and Duchess of Sutherland, at Trentham.

A third Silk Exhibition was held at Stafford in March, 1895.

A fourth Exhibition of Silks, chiefly for dress purposes, of Macclesfield manufacture, was held at Macclesfield on the 16th April, 1895; another in the Earl's Court Exhibition in 1896; and also one at the Crystal Palace in 1897.

H.R.H. the late Duchess of Teck personally visited Spitalfields on the 7th March, 1893, Leek on the 1st March, 1895, Stafford on the 4th March, 1895, Macclesfield on the 11th April, 1895, and other places, giving encouragement and useful advice to manufacturers, and

* Since increased to about 3,000, June, 1900.

generally showing her interest in the work she had undertaken and which she lived to see grow under her hands.

H.R.H. the Duchess of York offered, on her lamented mother's death, to succeed her as President of the Ladies' National Silk Association, and is now evincing the liveliest interest in the work of the Association. The Executive Committee meet periodically to consider how the objects of the Association can be best served, the latest being the formation of the British and Irish Silk Section of the Woman's Exhibition at Earl's Court.

This Section shows the country that British and Irish silks are not inferior either in design, colouring or quality, and are not more costly than those of our hitherto more successful rivals abroad. In this section will be found a most important and interesting display of poplins and silks of the Irish Silk manufacturers, amongst these being Messrs. Pim Bros. and Co., Messrs. R. Atkinson and Co., Messrs. Fry and Co., Messrs. Mitchell and Co., St. Joseph's Orphanage and Industrial School, the Arran Industry, the Kerry Knitting Co., the Royal Irish School of Art Embroidery, and Messrs. Smyth and Co., of Balbriggan, all of whom, at the request of H.R.H. the Duchess of York and Her Excellency Lady Cadogan, have come forward with much spirit to show what Ireland can do in the manufacture of that material, of which it has been so well said that silk is to other fibres what gold is to the rest of metals.

THOMAS WARDLE.

List of Exhibitors in British and Irish Silk Industry Section.

Thos. G. Litchfield, 3 Bruton Street, Bond Street.

A portion of a Bedroom Wall hung with Silk in Louis XVI. style. Bedstead with Cushions covered in Silk and other suitable furniture.

J. Maygrove, 51 & 52 Aldersgate Street.

Sewing, Embroidery and other Silks.

Miss A. Garnett, The Spinney, Fairfield, Windermere.

Silks and Throwans, hand made in the village of Windermere.

Mr. David Wansker, 187 Bury New Road, Manchester.

Patent Silk Feather Tip, in various designs.
Silk Pom Poms.
Miniature Straw Hats, with miniature patent silk feather tips, illustrating how they should be worn.
Silk Girdles, Curtain Bands, Children's Sleeve Ties and Tassels of various descriptions.

Faudel, Phillips & Sons, Newgate Street, E.C.

Faudel's English made and English dyed Embroidery and sewing Silks, also specimens of Embroidery, worked with Faudel's Silks, viz.: Mantle Drape, Table Centres, and Sofa Cushions.

Henry & John Cooper, Great Pulteney Street.

The old carved wood Bedstead, with enriched and carved Foot-board and Canopy with hangings of rose-colour, English-woven silk and old English bedspread.
The Queen Anne Dressing Chair, upholstered in English silk tapestry.
The carved wood Screen, with panel of English woven silk and accessories.

The English Silk Weaving Co., Ltd., 8 Oxford Circus Avenue, W.; and at Ipswich.

Furniture and Ecclesiastical Silks, comprising Damasks, Brocades, Brocatelles, Tissues, Lampas, plain and figured Velvets and plain Satins. All silk guaranteed pure and unweighted and mostly vegetable dyes. The designs are all designed for the Company by Luther Hooper, or are reproductions from the antique under his directions.

W. Wallace and Co., Ltd., 125 New Bond Street, W.

Furniture and Drapery Silks, Silk Tapestries, Silk Brocades, Specimens of high-class Furniture Silks.

Cowtan & Co., 309 Oxford Street, W.

Patterns of specially designed and Woven Silks, Silk Fabrics and Velvets.

Waring and Sons, Ltd. (Waring and Gillow), 176 to 181 Oxford Street, London, W.

The Tapestry Looms in work exhibited by Messrs. Waring and Gillow are:

The Basse-Lisse or Low Warp Loom, as used in the Beauvais and Aubusson Factories, and the Haute-Lisse or High Warp Loom as used in the Gobelins Factory.

This interesting revival of Tapestry work in England is carried on at Messrs. Waring's, 181, Oxford Street.

The Room is hung with fine examples of Antique Tapestries and Panels executed at Messrs. Waring and Gillow's Works.

Fry & Co., 115 and 116 Cork Street, Dublin.

Poplin Damasks, Poplin and Silk Terry and Taborette and Carriage Laces.

Pim Bros. & Co., 22 William Street, Dublin.

Irish Poplins.

Richd. Atkinson & Co., Dublin.

Irish Poplins.

R. Mitchell & Co., Ltd., 10 Parliament Street, Dublin.

Curtain and Furniture Poplins and Upholsterers' Trimmings.

Leek Embroidery Society, Leek, Staffs.

1. The Nine Orders of Angels, as represented on the Screen of Southwold Church, Norfolk; arranged in three groups.
2. Embroidered Stole, with figures, worked by Mrs. Worthington, Stockwell House, Leek; the property of the Vicar of All Saints', Leek; designed by Thomas Wardle, jun.
3. White Stole, ends only embroidered; design by Thomas Wardle, jun.
4. Green Chalice Veil and Burse; the design of the late Edmund Sedding, Esq.; belonging to the Old Parish Church, Leek.
5. Nightdress Case; "lily" design, in green.
6. Handkerchief Case, in white and gold; rose design.
7. Photograph Frame.

8. Sample piece; "Queen Anne" design on blue challes; by Thomas Wardle, jun.; worked in Tusseh silks.
9. Sofa or Chair-back, embroidered border.
10. Sample piece; "Ajanta" design; copied from the Ajanta Caves, India, and arranged for embroidery by C. Purdon Clarke, Esq., C.I.E.

11 and 12. Drawing-room Pincushion.

Kerry Knitting Co., Bridge Street, Tralee, co. Kerry, Ireland.

Knitted Silk and Blended Silk and Wool Underwear, Hosiery, etc. Pure Wool Underwear and Hosiery.

The Countess of Arran's Arran Industry, Emily A. Curtois, Manager, 16 Hertford Street, W.

Hand-knit Silk Socks; Hand-knit Woollen Socks, with silk patterns; Hand-knit Woollen Stockings, with silk introduced in tops.

St. Joseph's Orphanage, Dundalk.

1 Cloth of Silver Stole, 1 Silk Stole, 1 Silk Table Centre.

The Royal Irish School of Art Needlework, 20 Lincoln Place, Dublin.

1 Large Quilt Italian Design in Silk.
1 Large Quilt in Crewel Tudor design.
1 Blotter on Parchment.
1 Blotter on Parchment.
1 Book Cover on Parchment, designed by Kate Greenaway.
1 Book Cover on Parchment, Omar Khayyam.
1 Parchment Prayer Book.

Smythe & Co., Ltd., George's Hill, Balbriggan, co. Dublin.

Ladies' Real Balbriggan Cotton Hosiery, Lisle Thread, Cashmere Spun Silk, Pure Silk, Exquisite Irish Hand-Embroidered Hosiery, Ladies' Real Balbriggan Natural Wool Combinations, Gentlemen's Real Balbriggan Cotton, Cashmere, and Silk Half-Hose.

Honiton Lace Guild, Honiton, Devonshire.

Collection of Silk Laces, of various designs.

Arthur Coke & Son, Umbrella Manufacturers, 339 Oxford Street, W.

Speciality, British dyed and Woven Silks, and Solid Sticks.

Howard & Sons, Ltd., 25 and 27 Berners Street, W.

English made Silks.

D. H. Evans & Co., Ltd., Oxford Street, W.

Special Exhibit of English manufactured Silk, Satins, Crêpe de Chine, etc. Made expressly for D. H. Evans & Co., Limited.

Miss Alice M. Sandbrook, Oak Lodge, Edgware.

Art Needlework, consisting of 1 Stole, 1 Fan, and 2 Panels.

Municipal Technical Institute, Coventry.

Plain and Fancy Ribbons, Specimens of Students' work woven from their own designs.

Warner & Sons, 5 Newgate Street, E.C.

Loom weaving Dress Brocade.

Case containing samples of Silks, Damasks, Brocades, Brocatelles, Figured Velvets, &c., for Furnishing, Dress and Church purposes, woven in Spitalfields, E., and at Braintree, Essex.

Saml. Hess & Son, 28 Spital Square, Spitalfields, E.

Ecclesiastical Furniture and Fancy Silks and Laces made in Spitalfields.

C. Farlow & Co., Ltd., 191 Strand, W.C.

Assortment of Salmon and Trout Flies made of Silk.

Salmon and Trout Silk Lines.

George Davenport & Co., Hope Silk Mills, Leek, Staffordshire.

Fly-tying and Fly-dressing Silks, specially manufactured from the best of raw silk procurable, and cannot be excelled for evenness, strength and fineness of thread combined. The colours are specially dyed fast to light and water.

Bailey, Fox & Co., 9 Trump Street, E.C.

Black and Coloured Silk Velvets, Black and Coloured Silk Serges, and Sateens Striped and Plain. Facing Silks of all descriptions, Black Gros, Failles and Satins, Black and Coloured Moiré Antiques and Striped Glacés.

Kashmir Exhibit.

The Figured and Brocaded Silks for Upholstery and Decorative purposes made of the raw silk grown in Kashmir. Woven by Messrs. Warner & Sons, of Braintree and Spitalfields.

Fennell Bros., 9 Jewin Street, E.C.

Silk Power Loom and samples of manufactured Silks.

Working Loom illustrating the manufacture of English Umbrella Silks and Silk Serges.

List of other Exhibitors in Ducal Hall.

(DRESS, FASHION, &c., SECTION.)

Mrs. E. James, 83 Larkhall Lane, Clapham.

Ladies' Underwear, Petticoats and Knickers, etc.

The H. W. Velvet Grip Stocking Supporter Co., 81 Wood Street, E.C.

Stocking Supporters, Corset Supporters, Ladies' Smallwares, Ladies' Measures.

A. E. Lardeur, 64 Stamford Street, S.E.

Embroideries.—An Embroideress will be in daily attendance showing the method of making the stitches.

H. Sherwood & Co., 12 London Wall, E.C.

Factories—Brussels, Portsmouth, & London.

The celebrated "H.S." Corsets. Here are exhibited all the latest Paris and London creations, viz., the Ribbon Corset, the Mary Anderson, the Ada Rehan, the Régence, the Empire, the Spécialité, and the new Cycling, Tennis, and Sports Corsets.

Salviati, Jesurum & Co., Ltd., Regent House, Regent Street.

Real Old Lace from Salviati, Jesurum & Co., Ltd.; a Collection of Italian Art Work, manufactured by the firm in Venice.

Mdme. de Rothe, 65 Old London Road, Hastings.

Corsets.

Mrs. Ernest Hart, Bunbeg Woollen Mill, 37 Marylebone Lane, W.

Samples of the Woollens and Art Linens made at the Bunbeg Woollen Mills, and by hand by the Cottagers trained under Mrs. Hart's direction in co. Donegal and co. Armagh, Ireland.

Healthy & Artistic Dress Union (Mrs. G. Bishop, Hon. Sec.)

An Exhibit of Dress selected by the Union, and Designs for same.

The Old Bleach Linen Co., Ltd., Randalstown, co. Antrim, Ireland.

Embroidery and Drawn Thread-Work Competition, "Prize Winning Pieces of Work," Embroidery Linens, Towels, Diapers, Pillow Linens, Sheetings, Pillow Slips and all household linens.

Misses Swinhoe & Maynard, 29 Church Street, Kensington, W.

Ecclesiastical and Secular Embroideries, Leather Work, Bead Trimmings, Designs for same.

Peter Robinson, Ltd., Oxford Street, W.

Artistic Hand Embroideries in Silks, Ribbons, Chenilles, and Gold and Silver Threads.

Corke, Ltd., 27 Old Bond Street, W.

Blouses, Shirts, Fans, Hosiery, Underlinen, Gloves, Scarves, etc.

Swan & Edgar, Ltd., 39 to 57 Regent Street, W., 10 to 13 Piccadilly, & 182 to 184 Sloane Street, S.W.

A collective exhibit of Linen manufactured in Belfast—D'Oyleys, Towels, Sheeting, and other Household Linen.

Harrod's Stores, Ltd., 87 to 105 Brompton Road, S.W.

An exhibit of Irish Table Linen, D'Oyleys, Towels, Bed Linen, and general Household Linens.

William Liddell & Co., 6 Milk Street Buildings, E.C.

Damask Table Napkins and Table Cloths, Linen Sheeting, Pillow Linens, Diapers, Pillow Cases, Hemstitched Pillow Cases and Sheets, Embroidered Pillow Cases and Sheets, Embroidered Bedspreads, Embroidered Afternoon Tea Cloths, Plain and Embroidered Handkerchiefs, Plain and Embroidered D'Oyleys.

Harrod's Stores, Ltd., Brompton Road.

Harrod's Stores' Stand: Each figure represents one of the different contingents of the Imperial Forces fitted out by Harrod's for service in the South African War.

Edwin & Robert Garrould's, 150 to 160 Edgware Road, W.; and Queen Street, Hyde Park, W.

Exhibition of Nurses' Uniforms as worn by Nurses and Probationers at the principal London Hospitals; also Materials, Books, Instruments, etc., as supplied to the Nursing profession.

"The Gentlewoman," Arundel Street, Strand.

The Gentlewoman Publications and Original Drawings by their exclusive fashion artists.

Madame Hastings, 27 Kempsford Gardens, South Kensington, W.

Artificial Flowers, Leaves, and Ferns for Millinery and Dress.
High-class Women's and Children's Hosiery Gloves and Sunshades.

A. Prince, 71 Margravine Gardens, West Kensington.

Ladies' Silk Ties, Lace Cuffs, Shawls, Fans.

Miss Fanny Emily White, 14 Elm Road, Camden Town, N.W.

Patent Reliable Hat Holder.

Miss Prince Browne, The Studios, Artillery Mansions, Victoria Street, S.W.

Work of Students from Miss Prince Browne's Studio.

1 Model Court Dress.

1 Model Japanese Court Dress, made and sent over from Tokio by a late Japanese student.

1 Cycling Costume.

1 Khâki (model) Costume and Hat.

1 Model Satin Dinner Dress.

1 Model Afternoon Dress and Visiting Dress.

1 Model Skirt and Blouse.

1 Model Dressing Gown.

1 Model Waterproof Cloak.

1 Model Fur-lined Cloak, braided.

1 Model Silk Petticoat.

Miss A. Garnett, Fairfield, Windermere.

Hand-made Woollens and Linens.
Embroideries on hand-made materials.

Rational Dress League, 10 Guildford Street, Russell Square.

The objects of the Association are to foster and encourage reform in the dress of both sexes, more particularly to promote the wearing by women of some form of bifurcated garment especially for such active purposes as Cycling, Tennis, Golf, and other athletic exercises, Walking Tours, House Work, and for Business.

Wax Model wearing the Park Costume suitable for Walking.

Wax Model seated on a bicycle and wearing a costume suitable for Cycling.

Madame A. K. Pogosky.

Russian Peasants' Industries.

Hand-made Laces, Drawn Work and Embroideries, Weavings in Linen Thread and Woollens.

Canterbury Weavers, 39 High Street, Canterbury.

Curtains, Draperies, Towels, Household Cloths, Toilet Covers, Afternoon Tea Cloths, Cot and Pram. Covers, Chair Backs, Carpets, Rugs and Mats, Cushions, Screens, Fancy Chairs and Stools upholstered in hand-woven materials, Flannel, Serge, Tweed, Grenadine Linen, Cotton, Dress Materials, Bedspreads, Shawls, Aprons.

Hangwell Patent Co., 16 Albany Street, N.W.

"Hangwell" Patent Tapes, showing improved methods of suspending and draping, Window Curtains, Underclothing, Ladies' Wearing Apparel, Bed Hangings and other Draperies.

Madame Pomeroy, Ltd., Old Bond Street, W.

Hygienic Complexion Treatment and Electrolysis, Toilet Preparations and Toilet Appliances. Electrolysis is the only permanent cure for superfluous hairs. No scars. All Toilet Preparations absolutely harmless.

M. C. Soulal, 58 Lillie Road, S.W.

Hand-Painted and Enamelled Goods, Miniatures, Powder Boxes, Clasps, Belt Buckles, Pearl Necklaces, Parasol Handles, Fancy, Hair and Hat Pins, Jewellery Boxes, Lace Pins, Hair Ornaments, Bonbonniers.

Maynard's, Ltd., 368 Strand, W.C.

Confectionery.

Mrs. Blanche Leigh, 4 Rue de la Paix, Paris.

Manufacture of Toilet Soap and Soaps of all kinds.

THE QUEEN'S PALACE

Women's Fine and Applied Art.

Amongst the Exhibits in the Applied Art Section the following are prominent: Art Union—a Bronze Statuette by Miss Canton; Madame Pogosky—Interesting Exhibit of Russian Laces, Embroidery and Costume; Mrs. Atherton—Furniture; Bookbindings by various well-known ladies; Mr. Fordham, of 9 Maddox Street—Sending a Glass Case full of work by women; The Misses Casellas—Sending a Glass Case of various Exhibits; Mrs. Walter Crane—Portière; Miss Rowe—Carved Oak Chair; Miss Christiansen—Danish Embroidery and Lace; Mrs. Bruce Clarke—Modern Lace; Miss Lowndes—Two Stained Glass Windows; Decorative Art Society—Glass Case of Embroidery; Glasgow School of Art—Glass Case of Exhibits; Miss Halle—Case of Enamels; Miss Mills—Case of Enamels; Chiswick Guild of Workers—Cases of Exhibits; Royal Female School of Art—Exhibits; Photographs by various Artistic Photographers; Various Loans of Laces; Screens, etc., from various ladies in Germany and Florence.

Leaving the theatre, which abuts upon the Lillie Road entrance, the visitor sees upon his left

THE ROYAL GALLERIES.

HISTORICAL AND LOAN SECTION.

Naturally within the comprehensive scope of the "Woman's Exhibition" the visitor will expect to be offered a representative collection of everything which pertains to womankind, and in organising "the Historical and Loan Section" no pains have been spared to make this characteristic department worthy of the occasion. Fair celebrities themselves, as pictorially portrayed by the great painters—the actual pictures where obtainable—and reproductions of paintings, drawings, miniatures, &c., as graphically rendered contemporaneously by the famous engravers, show the likenesses of a host of famous women; their names are universally familiar, but "their outward forms," according to likenesses produced at the time of their celebrity, are less generally known. The personal traits of a vast number of well-known women, whose names are "familiar as household words," are realised from the likenesses in the galleries. Beyond these features of the limner's art there is a considerable gathering of personal relics, such as the ornaments which adorned these eminent women, and the "habits which they wore," the letters written by their hands, actual costumes, laces, and embroideries which they wrought.

"The Historical and Loan Section," as its title implies, is wide and varied, and covers a great space of history—the traditions of womankind. The portrait painter's art takes precedence, since to the canvases of the great masters of portraiture, from early times to the present day, we are indebted for our acquaintance with the outward form, the personality, "charm," and "semblance," of

Myriad Female Celebrities.

In this gathering will be recognised queens, princesses, poetesses, actresses, painters, and other notable women of various epochs. The study of costume is admirably illustrated in these examples, and a large

number of paintings in this collection are selected with this object solely.

The examples by the long succession of portrait painters from the days of the Tudors, Stuarts, and the early Georgian era, down to the present day, are supplemented by a comprehensive series of portraits in "pastel," a beautiful art, first practised in the Stuart epoch, brought to great perfection in the eighteenth century, and revived to the greatest advantage by accomplished artists.

Beyond the series of female likenesses, which may be accepted as the "actualities" of portraiture by great painters, the "ideal" is fully represented. In selecting examples for exhibition the first place was given by preference to likenesses of eminent sitters. These productions are life-like, but not necessarily "types of perfect beauty." The second category—no less interesting, and more pleasing, as a rule—embodies various examples of the "typical order," that is to say, artist's "ideals" of what is beautiful in womankind according to their individual imaginations. These may generally be accepted as "Types of Female Beauty"—"ideals" according to the fancy of respective artists.

These "Fancy Subjects" have found favour for the reasons alleged, as practically contrasting the "real" with the "ideal." We have numerous favourable examples of respective "types" by the same hand. Leaving the hard and fast trammels of strict portraiture, it has always been a temptation to the artistic temperament to "idealise," and the results are accepted as "Fancy Subjects"—the actual sitter is there, but the painter has refined, and, by the force of his own imagination, has engrafted "ideal beauty," the suggestion of which he found in these sitters, selected as possessing special attributes.

In the field of "imaginative art," prominent will be found the series of "Heroines"—like the mythological personages beloved by painters in the past, ideal creations whose stories are due to the imaginations of dramatists, of poets, and novelists, and whose "personalities" are due to the inspiration of the artists who have given to these imaginary beings pictorial embodiment.

To take examples from the groups as typifying women found in literature, we may instance the series of Shakespeare Heroines, and

the Sir Walter Scott Heroines, produced by Sir James D. Linton, R.I.,

Ideal "Fair Women,"

drawn from the pages of fiction, but translated into living entities by the genius, knowledge, and technical abilities of the artist.

The retrospective branches of portrait painting are necessarily fully represented in an Exhibition which is "Historical," and as much has been assembled of the handiwork of the illustrious dead as is essential for this purpose. The up-to-date aspect has not been neglected, and portraits of living celebrities have been welcomed. The actual art of the day is as effectively represented, and it will be realised that, while this Historical and Loan Section inevitably opens with the "old-fashioned," the very latest developments of the portrait painter's art, and the "newest fashions" are presented on a scale to satisfy modern requirements; while the "history of our own times" receives the recognition which is due to "actualities of the hour"—the living factors of existence.

The pictures of womankind are associated with an extensive gathering of antique costumes, in which the Historical Section is particularly rich, thanks to the careful spirit which has preserved from destruction many beautiful memorials of female dress.

A vast collection has been gathered of historical costume, including specially sumptuous dresses made for "royal birthday balls" and similar ceremonials, the rich and costly materials in these instances having caused these costumes to be treasured as "heirlooms," which for many generations have "been laid-up in lavender," only to be brought into the light of day and to delight the eyes of the curious amongst the resources of the Woman's Exhibition. The graphic art again supplements the actual dresses and memorials, and the whole history of feminine costume is resumed pictorially. The Executive Group—a comprehensive series of sumptuary illustrations throughout the ages—exhibits a select series of water-colour drawings and coloured engravings, all accurately executed from authoritative sources, which effectively unroll the panorama of dress in the most picturesque fashion and to the best advantage, as the entire history of costume can be studied in these representative memorials with the greatest ease on the walls of the galleries.

"The extremes of Fashion"—Fashion, the feminine divinity, whose decrees are most exacting of all enactments—have given rise to "protests" from Church and State from time immemorial. Successive sovereigns have been led to endeavour to oppose the exactions of fashion by means of "sumptuary laws" intended to suppress extravagant vagaries in past times. What the Church and State attempted vainly to enforce by "edicts" in early days, generations of caricaturists, from the time of the Stuarts, have assailed by the

Force of Pictorial Satire.

The vagaries of taste and the fickleness of Fashion have provided the humourists with the best of their working stock-in-trade, and from the serious and consistent illustration of costume it is amusing to turn briefly to study the attacks of the graphic satirists upon the modish follies of their generations. Under the impression that—wildly extravagant as often are these humoristic assaults upon the extravagancies of dress at the height of most successive fashionable crazes—these pointed assaults are further illustrations of the fashions they ridicule, the Executive have assembled a selection of these pictorial satires (supplementary to the serious pictures, all copied from actualities without any humorous exaggeration) as proving the extremes to which "Dame Fashion" drove her devotees were but little less extravagant than the playful versions due to the playful fancy of contemporary caricaturists.

As an appendix to the comprehensive section of European costume there are examples of Foreign and Eastern Costumes, while an attractive group has been gathered to illustrate Japanese Womankind, their dresses and personal belongings; when it is mentioned that this Japanese section, with its picture gallery of Japanese beauties, has been entirely organised by Mrs. Ernest Hart, it will be understood by the public that in all respects this group will prove of the greatest interest.

Another special attraction also pertaining to the Fair will be found in the Collection of Fans; several historical examples are offered, and many curious specimens have been secured.

Antique Lace, as appropriately the daintiest of belongings of the fair sex, is also specially in character at the Woman's Exhibition; of

these beautiful memorials there are assembled representative examples of ancestral and historical antique lace, kindly lent for exhibition by the fortunate possessors of these artistic treasures of Woman's industry in the past.

From Lace to Embroidery, as characteristic memorials of ladies' work in old days, the Historical Section has been favoured with treasures of Needlework, ancestral possessions of rarest nature and quality. Noble owners have munificently exhibited their choicest



treasures for the advantage of this section, and it will be realised that most interesting of all contributions are the embroideries lent from Hardwicke, of the rare Tudor epoch. Needlework pictures of the Stuart and Georgian eras, together with a curious collection of early "Samplers," assist to carry out the illustrations of the 'broidery art. This section, owing to the munificent contributions of their Graces

the Duke and Duchess of Devonshire, will attract the greatest interest.

Another feature of artistic merit will be found in the paintings, drawings, and engravings representing the works of accomplished lady artists and distinguished fair amateurs, whose productions were highly appreciated in the eighteenth century; at the head of this group of gifted lady limners is the name of Angelica Kauffmann, R.A. Special efforts have been made to secure a representative gathering of examples by this accomplished lady, together with examples by Lady Diana Beauclerc, the Countess Spencer, and other versatile friends and followers of the fair Angelica.

"The Engraving Section" will include the beautiful examples of the eighteenth century schools, and being brought up to date with the productions which are now in fashionable request, has the advantage of including a representative selection of portraits of fair women under their most attractive phases, by masters of the Bartolozzi school, after the great portrait painters. In this department is found the most comprehensive illustrations of byegone celebrities, brought up to date with the latest examples produced by the fashionable print publishers of the present day, when these delectable examples are in high request.

The delicate art of the miniature painter will add to the charms of the collection—dainty "portraits in small" as Cosway called these productions.

Personal ornaments of the Fair and antique jewellery will be found amongst the *bijoux*.

THE IMPERIAL COURT.

In the spacious galleries surrounding the Imperial Court will be found some impressive exhibits of Woman's artistic skill in the designing and ornamentation of pottery and much other interesting work.

From the time of the foundation of Venice, its

FAMOUS MANUFACTURE OF GLASS

has been carried on in Murano.

Murano is a suburb of Venice, and it is said that Murano was chosen as the seat of the art of Glass Blowing on account of its

peculiar geological position which has not a rival in Europe. The bed of the sea which washes the shore of Murano is composed in great part of quartz or silica; these materials form one of the principal ingredients needful for the manufacture of Venetian Glass.

The Island of Murano was specially favoured, and received many honours from the "Queen of the Adriatic." In the year 1223 the Doge and Senators gave instructions that the name of the principal Maestri, or heads of the Glass Blowers, should be entered in the public records, as being the names of persons to be held in high esteem and respected in the history of the Republic. In the year 1700 the industry was in a very bad condition respecting this art, when Giuseppe Briati, followed by Barbini, Miotti and Seguso (the great grandfather of the Maestro Seguso, who is at the present time engaged in Messrs. Salviati, Jesurum and Co.'s furnaces at Earl's Court), made all possible efforts to give new life to it, and being possessed of an indomitable will and great perseverance, they endeavoured to restore the ancient beauty of form and colour, and later on the art of Glass Blowing was brought to perfection, and revived under the management of Dr. Salviati, and now under Signor Ernesto Jesurum, who is following the best of the old school, and giving the touch of the new art to this famous ancient industry which gave world-wide reputation to the firm of Salviati, Jesurum and Co.

IMPERIAL COURT.

List of Exhibitors in Furniture Decorating, &c., Section.

A.—Guides, Catalogues, Programmes, and Souvenirs of the Exhibition.

B.—**Bocconi Bros., Milan.**

Hand-painted Hard Fireware, Venetian Art Pottery.

1, 2 and 3.—**Norman & Stacey, Ltd., 118 Queen Victoria Street, E.C.**

An Exhibition Room designed by Mrs. Hodgson of "The Lady," furnished and decorated by Messrs. Norman and Stacey, 118 Queen Victoria Street. Wall papers supplied by Messrs. Charles Knowles and Co., 164 King's Road, Chelsea. The first room is a Study in Khâki, showing how this material can be used for draperies and the possibilities of decoration in a very small space. The second room is a Drawing Room furnished and decorated entirely in the Louis Quinze style. The third room is a Bedroom in which the furniture is entirely of English oak, a fine example of solidity and modern workmanship on artistic lines.

4.—**Wileman & Co., The Foley China and Art Pottery Exhibited by Thomas Goode & Co., South Audley St., W.**

The Foley China, finest English Porcelain. The Foley Faïence. The Foley Intarsio, consisting of every variety of useful and ornamental Art Pottery mostly designed and executed by Lady Artists.

5.—**G. Petrosemoli, 37 Mirabel Road, Fulham.**

Sculptures, Bronzes, Furniture, Ceramics, Pictures.

6.—**Bewlay & Co., Ltd., 49 Strand, W.C.**

Flor de Dindigul Cigars and Cigarettes.

7, 8, 9, 10, 11 and 12.—**W. Wallace & Co., Ltd., 125 New Bond Street, W.**

Series of Rooms, decorated and furnished in various styles, under the supervision of Mr. J. E. Panton: Two Bedrooms, Dining Room, Drawing Room, and special display of novelties in Gentlemen's Furniture patented by Messrs. Doré and Sons, Ltd., of the City and West End.

13 and 14.—**S. J. Waring & Sons, Ltd. (Waring & Gillow), 176-181 Oxford Street, W.**

A room hung with fine examples of Antique Tapestries and Panels, executed at Messrs. Waring and Gillow's works.

15 and 16.—**The Indo-China Curio Trading Co., 170 New Bond Street, W.**

A Room fitted with Japanese Works of Art.

17 to 22.—**Salviati, Jesurum & Co., Ltd., Regent House, Regent Street.**

An exhibit of the celebrated Venetian Blown Glass, which is of exquisite beauty, and used both for ornamental and table service. Here may be seen this world-famed manufacture in actual progress by native workmen. The exhibit contains some fine Venetian Mirrors in glass and mosaic frames, Chandeliers and Electroliers of tasteful design, Antique and Modern Real Lace; of the former the firm possess one of the finest collections in Europe, and for the production of the latter the largest manufactory in Italy.

Silks, Brocades, Velvets, Damasks, besides a number of other objects of interest. The Mosaic work of Salviati, Jesurum and Co. ornaments many of the buildings and monuments of London, and may be seen at St. Paul's Cathedral, the Albert Memorial, the Royal Mausoleum at Frogmore, etc.

23.—**La Double (British) Cigarière, Ltd., 24 Wells Street, E.C.**

Cigar-making Machine and Cigars of the following brands: T. S. Murias, Bock & Co., Flor de Cubas.

24.—**The British Mutoscope and Biograph Co., Ltd., 18-19 Great Windmill Street, W.**

Electrical, Optical and Scientific articles.

25 and 26.—**Welsbach Incandescent Gas Light Co., Ltd., 14 Palmer Street, Westminster.**

Incandescent Gas Lighting and Appliances in connection therewith.

27.—**London Non-flammable Wood Co., Ltd., Regent House, Regent Street, W.**

Non-flammable Furniture, Non-flammable Draperies, Non-flammable Curtains and Fabrics generally.

28 and 29.—**Model Nurseries designed and arranged by Cecil Aldin and John Hassall.**

Furnished and fitted up by Story & Co., 49 Kensington High Street.

30.—**Lawrence & Bullen, Ltd., 16 Henrietta Street, W.C.**

Original Pictures, Engravings, Coloured Prints.

31.—**The Bowen Manufacturing Co., Ltd., 125 Angel Lane, Stratford, E.**

"A perfect steam washer" (protected). Generating its own steam without the aid of engine or boiler, using gas or oil lamp instead of coal. No boiler; no washboard; no brushes; no chemicals or compounds. Uses only water and soap! It boils and washes all kinds of clothing without injuring a thread or button.

32.—**Klenzal Limited.**

Washing Machines and Klenzal.

33 and 34.—**G. W. Riley, Villa Rustica, Herne Hill.**

Summer Houses and other Rustic Work, Greenhouses.

35 and 36.—**The Eagle Range & Gas Stove Co., Ltd., 127 Regent Street.**

Eagle Ranges, Eagle Grates, Eagle Chimney Tops.

Royal Galleries.—Handicrafts Section.

Miss Barnes, 70 Earl's Court Road.
Demonstration of Honiton Lace-making.

The Royal School of Art Needlework, Exhibition Road.
Working Exhibit of Embroidery.

Miss Ellen Sparks, 30 Tite Street, Chelsea.
Working Exhibit of Leather Work.
Bookbinding, etc., all the work of women.

Miss Clive Bayley, Weaving School, Bushey, Herts.
Demonstration of Tapestry Weaving.

Miss Muriel Moller, Addison Hall, Addison Road, W.
Wood-carving Studio, with benches, tools, and all the usual appliances. A Corner Bookcase. A Mirror Frame. A Triptych, etc.

Miss Julia Hilliam, Reading College.
Demonstration of Wood Carving. A Writing Table. Music Seat. Worktables. Carved Chest, etc.

Madame Arland, Copenhagen.
Demonstration of Painting on Porcelain.

Miss Everitt, 54A Walton Street, Lennox Gardens, S.W.
Cane Basket Work. Demonstrations daily.

Miss Charlotte Brown, 115 Gloucester Road, S.W.
Demonstration of Hand-loom Weaving.

Miss Ridley, 10 Osborne Mansions, Northumberland Street, W.
Demonstrations of Colour Printing.

Miss John Willis, 101 Great Portland Street, W.
Working Exhibit of Metal Repoussé Work. A large Collection of Specimens of Repoussé Work.

Miscellaneous.

M. C. Soulal, 58 Lillie Road.
Jewellery.

Mrs. McRae, 3 Tournay Road, Fulham.
Jewellery.

Rock Bros., 46 Perham Road, West Kensington.
Olive-wood Jewellery.

Mrs. Grainger, 84 Grantham Road, Clapham.
Natural Flowers, Sprays, Button-holes.

Women are seen at work manufacturing rugs, carpets, tapestry, and many other interesting products.

IN THE PICTURESQUE CITY.

Keen interest attaches, at the present time, to matters relating to hospitals; the timely exhibit of a

MODEL HOSPITAL SECTION

attracting great attention. The very comprehensive display is organised by the Appeal Committee of

THE CHARING CROSS HOSPITAL,

and includes sanitary clothing, medical comforts, invalid foods, and many other interesting items.

Showing Field Hospital Operating Tent, and Tent for Serious Cases; Surgical Ward with Eight Beds Operating and Anæsthetists' Rooms; Röntgen Ray Rooms; Sanitary Annexe; Convalescent Home Day and Bed Room; Laundry.

This exhibit is an endeavour to show in a comprehensive way how a soldier is treated from the first moment of being wounded on the battle field, to the time when he is declared thoroughly well and again allowed out in the world.

The Field Hospital.

In the operating tent of the Field Hospital, among other things, will been seen the first field antiseptic dressing for two or three wounds, for use at all times—viz., a little package issued as an article of clothing by the Clothing Department, and carried by every soldier in a pocket outside the right skirt of the field jacket. In two waterproof covers are enclosed safety pins, a thin waterproof mackintosh 12 in. by 6 in., a gauze bandage $4\frac{1}{2}$ yds. long, folded flat, a smaller piece of gauze, and a compress dressing. Directions for use are printed both on the outside and inside cover, and the men are instructed how to apply it to themselves, or to a wounded comrade, should the emergency arise.

The scene depicted on the pictorial screen is of a battle raging in the distance, and shows the regimental bearers assisting the wounded and bearing them out of the immediate line of fire. The Medical Officer, with deft fingers, quickly, scientifically performs first aid, temporarily bandaging a wound, or splinting a limb, then hurrying on to the next case. The Stretcher Bearers then remove the wounded soldier out of immediate danger, and hasten after the Medical Officer.

The Bearer Company, carrying the wounded on stretchers with the Regimental Stretcher Bearers to the Collecting Station, will be seen; also the ambulance waggons carrying the wounded from the "collecting" to the "dressing" Station; this latter is the subject of the Exhibit, on account of its being the most important position in the journey of a wounded man from the field to the base.

In the first aid that is rendered nothing further is attempted in treatment beyond the arrest of hæmorrhage, the application of temporary splints for fractures, and antiseptic dressing. There is no washing or exploration of wounds. The clothes are merely slit up with scissors, not removed, thus ensuring protection to the patient's body and saving unnecessary disturbances. The sergeant in charge of the Collecting Station has a field companion, a water bottle, and a small reserve of bandages and first dressing in his care to replenish the surgical haversacks with which the bearers are supplied.

In the operation tent also will be seen the triangular bandages as chiefly used on the battlefield, made from a 38in. square of linen or calico, cut diagonally into halves. As will be observed by an examination of the models, anything may be used as improvised splints—sticks, telegraph wire, bark of trees, straw, rifles, bayonets, lances, and so on. The splint, if necessary, is padded wlth straw, or leaves, or grass, and is fastened with straps torn from the soldier's equipment, or with strips of a shirt, securely bound with the triangular bandage. Bound up with a rifle splint, a wounded man is made so secure that he can hardly move a muscle. One leg is firmly bound to the rifle and the ankles are tied together, so that the injured limb is almost as rigid as the rifle at its side.

Permanent buildings, it will be seen, are utilised when available, as well as the operating tent. Every preparation is made to succour the wounded as they are brought in. Fires are lighted, water is boiled,

beef tea, food, and stimulants are made ready to counteract the effect of shock, and the medicines and surgical instruments are carefully arranged as shown.

An examination of the models will show the little "specification tally," green for serious cases, or white for others, on which is set out the regiment, number, rank and name, with the nature of the wound, the treatment, and the precautions required in transport. These are attached by the officer to each man's clothes.

In the Bell tent are cases of serious wounds which must remain where they are until fit for further travelling.

Ward.

The case on arrival at the hospital is placed in one of the beds shown in the ward. The ward contains eight beds, and by means of lay figures eight cases of serious wounding and consequent injury are illustrated, including all the apparatus for appropriate treatment.

Bed No. 1 illustrates a case of fractured skull upon which an operation for the removal of bone which is pressing upon the brain has been performed.

Bed No. 2 illustrates a case of the removal of the elbow joint.

Bed No. 3 illustrates a case of broken ribs with consequent difficulty in breathing.

Bed No. 4 illustrates a case of a fractured thigh.

Bed No. 5 illustrates a case of a fracture of both bones of the leg.

Bed No. 6 illustrates a case of injury to the knee-joint.

Bed No. 7 illustrates a case of abdominal injury.

Bed No. 8 illustrates a case of amputation of the thigh.

At each bedside is a locker, which by ingenious mechanism can be used as a bed-table, and thus affording the patient a comfortable rest for his books and writing materials.

Amongst other things to be noticed in the ward is the glass case in which prepared dressings are kept; also a cupboard containing the few necessaries for emergencies—medicine, brandy, &c.

In all the arrangements throughout the Exhibit, both in the buildings, furniture, &c., every care has been taken that all and everything should be aseptic—no ledges or corners exist on which dust may collect. For this reason also no pictures are hung on the ward walls. These

walls are painted bright in colour, and reflect as much light as is allowed to enter.

A room for the patient's clothes, the ward linen store, containing linen, bedding, &c., for immediate use are shown, both carefully ventilated, and having specially constructed heated iron shelving. Adjoining the linen store is a glass-lined cupboard for ward use, containing a refrigerator arranged for wheeling into the ward, milk steriliser, &c. The floors of all these compartments are of specially constructed terazza.

Duty Room.

On the right hand side of the entrance is the duty room, fitted with range, sink, dresser, medicine cabinet, and all requisites for ward use. Here are shown examples of electrically-heated foot warmers, bronchitis kettles, ovens, saucepans, &c.

Operating Room.

Opening out of the hall on the right is the Operating Room.

The chief requirements of modern surgery with regard to an operating theatre and its fittings are absolute cleanliness, perfect lighting, the means of thorough and speedy warming, coupled with efficient ventilation, and that all and everything should be aseptic in detail.

Special marble flooring, laid to fall, is shown; for, light as micro-organisms are, they still are affected by gravity, as in a short time they sink to the floor, which is kept damp, and adhere to the wet surface, which prevents their being swept up again by currents of air. Perfect lighting should come from all sides above the level of the table, as in the open without air, but without any direct sun rays. To imitate this as far as possible, a large north and top light formed of one unbroken sheet of glass has been provided, the theatre's walls being light and reflecting. An outer glass covering is placed over the top of the top light for protection and to regulate and avoid down draught.

For work at night and on dark days each point in the theatre at which work is carried on has its special electric light, that over the table in the centre being the most powerful. The movements of the pendant are well worthy of note.

The theatre is kept warm by means of radiators placed in the circular corners, but kept well away from the walls; these radiators admit fresh air filtered, which can be absolutely shut during an operation. The temperature can be rapidly raised by means of large electric lamps placed between the table and the window, and between the top light and the glass light over the same. This spot has been selected in order to prevent air cooled by contact with the glass from falling on to the patient. It is desirable in some operations to raise the temperature of the theatre to something like that of the body.

With regard to the fittings of the Theatre the table is perhaps the most interesting. The most desirable points in an operating table are the following: It should be steady, easily cleaned, capable of being safely warmed, of being drained, of assuming a certain tilt known as the "Trendelerburg" position, and of varying considerably in height. It is thought that these advantages will be found combined in the table shown.

By the examination of the instrument cabinet exhibited it will be seen that light is admitted to every part; it closes dust-tight, it is aseptic and easy to keep clean, and any required instrument can be speedily found.

In the two Sterilisers shown, all instruments, dressings, cotton-wool dabs and such-like things used in the Operating Theatre are sterilised by boiling and steam. The cleaning of the hands of all concerned in an operation is the most important point of all, and ordinary washing for five to ten minutes with hot water, soft soap and nail brush, is of the first importance, and for this purpose the arrangement shown for washing in running water of any desired temperature is perhaps the best. Pure water for washing wounds is supplied by boiling water which has been passed through a Pasteur-Chamberland filter. This is composed of so fine a clay that practically all microbes in the water are held back for a time; the clay cylinder is itself sterilised by heat from time to time. To the water thus rendered doubly safe $\frac{3}{4}$ per cent. of ordinary salt is added; this renders it very like the fluid in which the tissues of the body are naturally bathed.

Röntgen Ray Room.

Here is shown an installation of Röntgen Ray apparatus in actual working order, just as it should be maintained at all large hospitals.

In addition to this there are shown some modifications which are being used in military work.

The first thing that will strike the visitor is the large Wimshurst electrical machine for generating the current required to work the X-ray tubes. This machine is actuated by an electric motor. Such is its power that it will produce a spark four inches long. There is no doubt but that the use of such a machine is the most economical working method of producing X-rays.

For the purposes of demonstration the current from the Wimshurst machine is conducted through a Crookes' tube, thus causing it to emit X-rays.

In the middle of the room is placed a large dark tent. The Crookes' tube being positioned in immediate contact to this and on the outside thereof, the Röntgen Rays pass easily through the wall to the interior. Here the invisible rays fall on a screen covered with a layer of yellow crystals, which fluoresce under their influence, producing a somewhat similar appearance to the luminosity of phosphorus in the dark. When, however, an object opaque to X-rays—such as a bone—is interposed between the tube and the screen, we have a shadow of the dense bone thrown upon the screen, whereas the rays pass comparatively easily through the surrounding flesh. Hence we get a shadow picture of the bone thrown upon our luminous screen. In actual practice a permanent record is obtained by substituting a photographic plate in the place of the screen.

The couch on which a patient is placed to be photographed, with conveniences for removing and replacing photographic plates without disturbance, is worth attention.

Another interesting exhibit is a localiser, by which, photographs having been taken, the position of a foreign body can be calculated with great accuracy; for example, the position of a small particle of steel in the eyeball can be given within a fiftieth of an inch.

Particularly worthy of attention is the set of apparatus for use in military work. It consists of the same essential parts—battery, coil, &c.—as the ordinary apparatus, but everything is designed with the objects of portability and resistance to changes of climate.

Sanitary Annexe.

On leaving the Ward and turning to the left one passes through a disconnecting corridor and reaches the Sanitary Annexe; here is shown the w.c.'s, baths, slop sinks, laundry, &c., &c. The floors of all this annexe are of marble terazza laid to falls, the walls of special glass tiling; each apparatus is worthy of attention, having some special feature applicable to hospital use.

Convalescent Home.

From this the Convalescent Home is reached, a day and bed room being shown. In these rooms the various foods, medicines, &c., for accelerating convalescence will be seen.

The Special Home built for Charing Cross Hospital on the High Chart, Limpsfield, is situated in Surrey, on the borders of Kent, and stands 532 feet above sea level, on a sunny terrace about two miles south of the North Downs, and is well sheltered from north and east. The air is remarkably fresh and invigorating, and the site was specially selected for those reasons.

Ventilation.

The special warm air ventilating radiators shown with air filters merits attention, electrically driven air fans being used to promote additional air currents through the heated tubes.

Additional heat is obtained by means of Teale's Open Hob Stoves.

Electric Lighting is used throughout. The merits of incandescent electric lighting cannot, especially for hospital work, be overrated, and all the electrical work has been specially constructed and arranged for this Exhibit.

The prevention of the spread of fire is effected by means of the "Rex" fire extinguishers. Of course, in case of a large conflagration the fire brigade would be relied on.

Nursing.

It is impossible, in an Exhibition which concerns itself with Woman's work, to conclude without reference to modern nursing, its development and enlargements during the reign of the best Queen who ever set an example to her peers.

Beginning with Mrs. Fry, and led on by Miss Nightingale, the army of nurses is now indeed large in number, strong in devotion, wealthy in skill and talent, and increasing in importance year by year. Synchronous with the growth of the profession is the demand for skilled nursing in the various branches of the public service, resulting from the investigation into the laws of life and health which has marked this era. The medical man is now the professional adviser of the State in all matters which concerns the physical wellbeing of the individual, and the nurse follows as his handmaid when these laws have to be applied, or when deviation from their teaching lays the victim on the sick bed in the keeping of medical science.

When Mrs. Fry, moved with compassion by the sight of the evil case of the poor struggling with sickness, untended, or at the mercy of th harpies who throve on the ills of their fellows, inaugurated the nursing sisters, the training available, and indeed considered sufficient, was a few hours daily spent in the out-patient department of Guy's Hospital. Thence these good women, dressed in the quaint garb devised for them by their quaker foundress, spread into the alleys and courts which, at that time, and, indeed, until the present day, cluster around that hospital. The direct successors of nursing sisters are still to be found in Devonshire Square, City, though their services are not confined, as of yore, to the poor of the neighbourhood. About this time certain of the medical staff attached to King's College Hospital recognising the need of skilled assistance in the treatment of their private patients, associated themselves with philanthropic and religious persons to organise a band of trained women who should nurse in the houses of the better class patients ; this association resulted in St. John's House, off the Strand, where it is to be found at the present time doing the same work among the same class. King's College and Charing Cross Hospitals were for a long time the training schools of St. John's House Nurses. Both the Nursing Sisters, and St. John's House, were religious institutions a recrudescence of the old religious communities which regarded the nursing of the sick as a work to be undertaken by women devoted to the religious life; this religious strain is found running through their constitutions in force at this date. There can be no doubt, that in the first inception of the organised nursing of the sick, it was regarded as an opportunity for the

performance of a charitable duty by those whose inclination or opportunity did not lead them to embrace the life of a Sister in religion. This spirit animated the bulk of those gentlewomen who pressed into the hospitals in the fifties, and their successors are still to be found in the wards.

The Army and Navy nursing services are not all that they might be; but it is not unlikely that one fruit of this South African war will be to improve the organisation of the nursing side of the Army Medical Service. It is evident that the field of work for the nurse must be more restricted than in the civil hospital, but the good results which have followed the increase of the female nursing staff in the base hospitals, will encourage the authorities to give more openings for the women nurses among these two services in the time of peace. The employment of trained gentlewomen to supervise the orderlies has been most successful, and indicates the direction along which reform might move.

This Exhibition includes some inventions by the nurses themselves; their familiarity with the needs of the patient has enabled them either to improve on existing appliances, or to devise an appliance which is adapted for particular need. We prophesy that this part of the Exhibition will be full of interest to nurses and patients.

This is a very condensed description of an interesting Exhibit, but visitors will find the fullest details graphically described in a pamphlet which the organising Committee of the Hospital have compiled, and will be obtainable by those who are truly interested in Hospital work, and are willing to contribute a small sum to its funds. All contributions, however small, will be gratefully accepted.

List of Exhibitors in Hospital Section.

Messrs. Swan & Edgar, Ltd., Piccadilly Circus.

The Bed Linen, Blankets, Counterpanes and Nurses' Uniforms are supplied by this firm.

Bovril, Ltd., 152 to 166 Old Street, City Road, E.C.

A highly concentrated Extract of Beef, containing in an easily digested form the entire albumen and fibrine, or nutritious constituents of Beef, which is devoid of seasonings. Most suitable for use in hospitals and sick rooms.

Elliman, Sons & Co., Slough, England.

Elliman's Universal Embrocation. For rheumatism, lumbago, sore throat from cold, chest colds, sprains, strains, bruises, cramp, stiffness and soreness of limbs after severe exertion.

Messrs. Maw, Son & Thompson, 7 to 12 Aldersgate Street, E.C.

Aseptic furniture for operating theatre including brass and plate glass cabinet, metal operation table, glass and brass instrument tables, steriliser, lotion jars, surgical instruments, glass bowls, etc., etc.

The Aylesbury Dairy Co., Ltd., St. Petersburgh Place, Bayswater.

Sole Proprietors of the "Life Belt" Brand preparations of Humanized Milk, Peptonized Milk, Specially Prepared Whey, Sterilized Milk, Sterilized Cream, Koumiss. Deliveries to all parts.

Welford & Sons (Dairy Co.), Ltd., Elgin Avenue, London, W.

Humanized Milk, "Facsimile Human Milk" Brand, analogous to best mother's milk.

Modified Humanized Milk, Sterilized and Peptonized Milk, Koumiss, Asses' Milk and other Nursery Specialities.

Messrs. G. Van Abbott & Sons, 104 Wigmore Street, London, W.

Manufacturers of all Foods for diabetic and obesity patients, also Invalid Soups, Beef Teas, &c. Established 1859. Catalogues free on application.

The Sanitary Wood Wool Co., Ltd., 26 Thavies Inn, Holborn Circus, E.C.

Hartman's Patent Wood Wool Preparation. Wood Wool Wadding (as used at Charing Cross and all the principal Hospitals). Wood Wool Tissue.

Liebig's Extract of Meat Co., Ltd., 9 Fenchurch Avenue, London, E.C.

"Lemco," the genuine Liebig Company's Extract. The mos concentrated meat preparation made. Absolutely free from fat. Exclusively prepared at Company's own Factories. Used by leading Hospitals.

"Ronuk," Ltd., 83 Upper Thames Street, E.C.

Hospital "Ronuk," for polished wood block, parquet, and stained floors, leather furniture, &c. Specially prepared for hospital use. A sample sent free on application.

James Epps & Co., Ltd., Holland Street, Blackfriars, S.E.

Prepared Cocoa: The most nutritious form; invaluable for hospital and nursery use.

Cocoa Essence: The finest pure cocoa, of less consistence.

Cocoa Nibs, West India Arrowroot, Refined Sugar, Materials used for prepared cocoa.

The British Somatose Co., Ltd., 165 Queen Victoria Street, E.C.

Somatose is acknowledged by eminent medical authorities to be the *Ideal Food* for Invalids and Convalescents. Easily assimilated, containing all the Albuminoids of Lean Beef.

Condal Water, 1900, Ltd., 38, Walbrook, E.C.

Condal Water, the only natural Aperient for safe, constant family use. Is unique inasmuch as it is not a "bitter water," neither is it debilitating.

Lipton, Ltd., City Road, E.C. Branches throughout the country.

Lipton's Extract of Beef.—"A powerful nutrient as well as stimulant."—*The Lancet*. Lipton's Concentrated Fluid Beef "is evidently a high-class preparation."—*The Hospital*.

Thos. Bradford & Co., 140 to 143 High Holborn, W.C.

The laundry, which is an important adjunct to all hospitals, is fitted up by Thomas Bradford & Co., of London and Manchester, with the most approved apparatus

Quaker Oats, Ltd., St. George's House, Eastcheap, E.C.

"Quaker Oats" is more economical and healthful than meat, and specialists strongly recommend a more general use of it. A cereal cook book sent free.

Alexander Riddle & Co., Ltd., 36 and 38 Commercial Street, E.

Stower's Lime Juice Cordial. Free from musty flavour. Supplied to Her Majesty the Queen and all the principal hospitals. A delightful, cooling and wholesome beverage.

Messrs. J. & J. Taunton, Ltd., Belgrave Works, Sherborne Road, Birmingham.

The Taunton Patent "Diagonal" Hospital Bedstead combines all advantages and improvements. The Patent "Diagonal" mesh ensures the highest degree of resiliency and freedom from sagging.

Messrs. Armour & Co., Tooley Street, S.E.

Armour's Extract of Beef—a solid beef essence for culinary purposes.

"Vigoral"—nourishing and stimulating liquid beef, dissolves readily in aerated waters.

Keen, Robinson & Co., Ltd., Garlick Hill, E.C.

Robinson's Patent Groats, the purest Farina of finest Scotch oats.
Robinson's Patent Barley, a Farina for making a barley water diluent of milk for babies.

Pate, Burke & Co., Paris, Reims and London, 6 Wool Exchange, Basinghall Street, E.C.

"Patenelle," Natural Antiseptic and Deodorant Wool for Surgical Dressings, Splint Padding, Sanitary Mattress Stuffing, &c. Resists putrefaction and annihilates all odour. "Patenelle" disinfectants. 30 Medals.

Bartleet & Sons, Abbey Mills, Redditch; 11 and 12 Goldsmith Street, Wood Street, E.C.

Manufacturers of every description of perfect finished Surgical needles and pins—150 years' reputation—23 Gold and Prize Medals at various Exhibitions.

A. & F. Pears, Ltd., 71 to 75 New Oxford Street, W.C.

Pears. 20 Highest awards: Gold Medal Paris Exhibition. The great Skin Specialist, Sir Erasmus Wilson, calls it "The most agreeable of Balms to the Skin."

The Gorham Patent Bedstead Co., 3 to 6 South Place, Moorgate Street, E.C.

The patient can rest, write, read, or eat in any position without effort, by attendant simply turning the wheel, and is invaluable for any illness.

Cerebos, Ltd., 3 Maiden Lane, E.C., and Newcastle-on-Tyne.

Cerebos Table Salt contains the constitution-building phosphates wanting in white bread owing to removal of bran. Invaluable for children, mothers, and brain workers.

Nao Food Co., 2 Great George Street, Westminster, S.W. Works: Millwall Docks.

Nao Soups, Essences, Paste; Rations supplied to Government, Hospitals, Stores; for *All*, well or ill. Consultants: Dr. John Attfield, F.R.S.; Dr. H. Attfield. Apply for pamphlets, etc.

Whalley's Sanitary Fluid Co., 2 Basinghall Avenue, E.C.

Makers of Fluid, Powder, Soaps, etc., as supplied to Her Majesty's Households, Corporation of the City of London, and the principal Hospitals.

Anderson, Anderson & Anderson, Ltd., India Rubber and Waterproof Manufacturers, 37 Queen Victoria Street, E.C.

The Water Beds, Air Cushions, Waterproof Sheets, and all the India Rubber Goods in use in this Model Hospital are supplied by this well-known firm.

Cuxson, Gerrard & Co., Oldbury, near Birmingham.

Visitors interested in nursing and hospital work will doubtless be interested in the exhibits of this firm in the Model Ward.

Scrubb & Co., Guildford Street, Lambeth, S.E.

Scrubb's Cloudy Fluid Ammonia for Hospital and Bathing purposes. Its cleansing and refreshing properties are wonderful.

Burroughs, Wellcome & Co., Snow Hill Buildings, E.C.

"Tabloid" and "Soloid" Brands of Medicine Chests and Cases, as supplied to all the great military, exploring, and other expeditions. Field Hospital equipment (Army regulation pattern).

The Longford Wire Co., Ltd., Warrington.

The Hospital "G" design Bedstead, with lifter and galvanized steel woven wire mattress, malleable brackets, and steel strengthening stays. Guaranteed for five years.

Cadbury Bros., Ltd., Bourneville, near Birmingham.

Cadbury's Cocoa. Absolutely pure—therefore best.

alutaris Water Co., The Distillery, 236 Fulham Road, S.W.

"Salutaris Water."—An ideal Table Water—Pure—Distilled—Aerated. Widely recommended by the medical profession for daily use, on account of its marvellous solvent and preventive qualities.

The Hovis Bread Flour Co., Ltd., Macclesfield.

Hovis.—An exceptionally nutritious and digestive bread. Especially suitable for the dyspeptic and convalescent. It is both tasty and appetising. Hovis Biscuits have similar properties.

C. Shippane, Chichester.

Shippane's genuine Preparations for Invalids: Chicken Broth Jelly, very nutritious, retained in 99 per cent. of cases. Beef Tea—prepared special process, albuminous and fibrous.

Bonthron & Co., 50-52 Glasshouse Street, 106 Regent Street, and 88 Mount Street, W.

Specialists in Gluten Bread, Biscuits, Rusks, Almond, Cocoa Nut, Bran, Regent Cakes and Biscuits, Porridge Meal Biscuits, Obesity and Indigestion (Special). Lists by post.

Atkinson & Co., 198 to 212 Westminster Bridge Road, S.E.

Atkinson and Co.'s Birmingham Hospital Bedstead, constructed after the views of a Committee of Surgeons, in use throughout the Birmingham Hospital, also in many other Hospitals and Public Institutions.

Henry Nestlé, 48 Cannon Street, E.C.

Nestlé's Swiss Milk, Richest in Cream.
Viking Unsweetened Milk, a perfect unsweetened milk.
Nestlé's Food for Infants, Children and Invalids.

Cosenza & Co., 95 Wigmore Street, W.

Maggi's Consomme and Cross-Star Soups, as supplied to members of the Royal Family, to the War Office and Military Hospitals, and Ambulances at the front.

The Artistic Tile Co., 35, Berners Street, W.

Artistic and Hygienic Tile Decorations, marble, glass and Ceramic Mosaics for hospitals, public and private houses, &c.

Alexr. Lefever, 226 to 228, Old Street, E.C.

General Furniture and Bedding Manufacturer, Contractor for Hospitals and all Institutions. Catalogues free on application.

Henry Lamplough, Ltd., 113 Holborn, E.C.

Lamplough's Pyretic Saline, invaluable in all malarial and feverish symptoms. It is highly esteemed and in constant use with the troops in South Africa.

Idris & Co., Ltd., Pratt Street, Camden Town, N.W.

Branch Factories: Liverpool, Southampton, & Canterbury.

Idris Royal Mineral Waters. Guaranteed to contain the quantities of salts as stated on each label. As supplied by Royal Warrant to the Queen.

Leveson & Sons, New Oxford Street, W.C.

Bath Chair on rubber-tyred wheels for parish use. Adjustable Couch mounted on rubber-tyred wheels. Self-propelling Merlin Chair. Adjustable Bed Table. Portable Carrying Chair.

Messrs. J. C. & J. Field, Lambeth.

Have manufactured Candles and Soaps for upwards of 250 years. Their Medicated Soaps are recommended by the faculty.

Other Exhibits in Picturesque City.

6.—D. Sifico & Co., 16 West Kensington Mansions.

Turkish and Oriental Goods. Here will be seen Turkish women executing the beautiful embroideries for which the Ottoman Empire is so famous. A loom will be shown in operation weaving Turkey Carpets.

7.—D. Sifico & Co., 16 West Kensington Mansions.

Belgian and Dutch Lace, with female workers.

8.—The Autotype Co., 74 New Oxford Street, W.

Framed Autotype Permanent Photographs of Famous Paintings and other Works of Art.

8A.—Electrophone.

9.—Sandow's Combined Developer, 17 and 18 Basinghall Street, E.C.

Sandow's Own Combined Developer. Sandow's New Grip Dumb-bell. Free Lectures and Demonstrations by lady athletes at intervals daily on the Sandow System of Physical Culture.

10.—The Bella-Wattee Co., 244 Oxford Street, W.

The Bella-Wattee Teapot, which does away with the bitter flavour of over-stewed tea, and entirely avoids the poisonous tannin. The New Century design has also the advantage of being spoutless, reducing the risk of breakage to a minimum.

11.—**Newball & Mason, Hyson Green, Nottingham.**

Mason's Extract of Herbs, Mason's Wine Essences, Mason's Essence of Coffee and Chicory, Mason's Crystals for Lemonade, Deaville's Meat Extract.

13, 14 and 15.—**Thos. Bradford & Co., 140 High Holborn.**

Model Steam Laundry Situated in Picturesque England.

This Laundry is fitted up by Thomas Bradford and Co., Laundry Engineers, London, Liverpool and Manchester, and contains some of their latest manufactures, amongst which are the following:

One Bradford's No. 6 size Patent "Injector" Washing Machine, fitted with patent "Woodendway" Rubbers and all improvements. Capacity 250 shirts.

One Bradford's No. 4 size "Injector" Washing Machine, with Wringing Rollers. Capacity 80 shirts.

One Bradford's Improved Hydro Extractor with Counter Gear.

One Bradford's Patent "Unicourse" Drying and Finishing Machine, with double rollers and double beds, equal to drying and finishing by once passing through at the rate of 1,100 to 1,200 feet per hour the best quality hotel table linen.

One Bradford's Patent "Vestor" Body Linen Ironing Machine, together with numerous other patented laundry specialities of Bradford's manufacture.

The Exhibit also embraces:

One Bradford's Improved Horizontal Steam Engine and Vertical Steam Boiler, with the necessary shafting for driving; and also

One Bradford's Improved Water Heater, utilising the exhaust steam from the Engine.

The Laundry is being worked by Messrs. Spiers and Pond, the refreshment Caterers of the Exhibition, and the whole of the linen used at this Exhibition is being washed and finished at this Laundry.

16.—**Madame Cecil Campbell, 10 King's Road, Brighton.**

Indian Palmistry.

17.—**Harold P. Boscher, Belmont Appliance Works Twickenham.**

Models of Poultry and Pigeon appliances, Kennels, Hutches, Coops.
Models of Conservatories, Greenhouses, Frames, Corrugated Iron Buildings, Stables.

18.—**Remington Sholes Syndicate, Ltd., 100c Queen Victoria Street.**

Letter Filing Systems. Roll Top Desks.
Card Index Systems. Ladies' Secretaires.
Rem Sho Typewriters.
Expansion Bookcases for Library and Office.
Chairs for Library and Office.
Fittings, Furniture, etc., for Library and Office.

19.—**The Dr. Stephenson Anatomical Seat Saddle for Bicycles. Agent: A. E. Francis, 68 Victoria Street.**

Bicycle saddles, invented by Dr. Stephenson, Richmond, and Bicycles to show Saddles.

20.—**Miss Vulliamy, 6 Pitt Street, Kensington.**

Grotesque Pottery. Illustrations will be given daily of modelling in wax or clay.

21 and 22.—**Klenzal, Ltd., c/o W. A. Darrington, 258 Central Markets, E.C.**

Klenzal Washing Compound.
Household Washing Machines

23.—**"The Children's Salon," Effingham House, Arundel Street, Strand.**

The children of the rich who work for the children of the poor. Drawings, Paintings, Needlework, Music and other things made by the children, and also representations of the Cots they have founded in three of the London Hospitals.

25, 26.—**London & Provincial Dairy Co., Ltd. Head London Offices: West Halkin Street, Belgrave Square, London, S.W., with Branch Depots in all parts.**

Upwards of 150 gold and silver medals, diplomas of honour, and other prizes awarded for *Purity*, *Richness* and *Excellence*.

(1) A representative "WORKING DAIRY," fully equipped with modern machinery, appliances and utensils for practically demonstrating the manufacture of butter, creams, cheese, etc., in which will be found specimens of "Protene" foods, obtained by the new process of converting milk into flour, and the milk-flour or milk-proteids into solid and liquid foods.

(2) Milk in its natural state as yielded by healthy and well-fed cows.

(3) The medically recommended sanitary means adopted by the exhibitors as a security against adulteration and infectious contamination, for preserving, conveying, and distributing milk and cream in sealed glass bottles for the use of infants, invalids, families, and others.

(4) Condensed and preserved milk and cream.

(5) Creams—raw, Devonshire, fruited, iced, and other varieties.

(6) Butters made without being touched by the hand, fresh and cured.

(7) Cream and other cheeses.

(8) Koumiss, peptonised milk, goat's milk, etc.

(9) Curds and whey, milk soda, butter milk, and other dairy foods and beverages.

(10) Eggs—selected specimens from the domesticated and wild fowl.

(11) Honey, etc.

(12) Butter churns and workers (Messrs. T. Bradford & Co.'s), and butter churning, making, working, moulding, and printing in all branches.

(13) Cream-raising, and making and moulding in variety.

(14) The separation of cream from milk.

(15) Cheese-making.

(16) The effectual system of cooling and preserving the properties of milk.

(17) Cold-air apparatus (Messrs. H. J. West & Co., Ltd.) for preserving dairy products.

(18) The preservation of butter and other dairy products by ice refrigeration.

(19) Machines and instruments for testing the richness and purity of milk, cream, butter, etc.

(20) The sanitary safeguards adopted by this Company in the production and distribution of milk and dairy products to the public, and the economic system of payment of same by tickets.

(21) Machinery driven by Messrs. Carson & Joones' Gas Engine.

The Protene Co., Ltd., 36 Welbeck Street, Cavendish Square.

"PROTENE." An exhibit illustrating a new departure in the manufacture of Concentrated Food Stuffs from pure, fresh milk. See advertisement in Official Guide, etc.

27.—W. Whiteley, Ltd., 39 Westbourne Grove.

A Manufacturing Exhibit with two Steam Cooking Pans, showing the manufacture of Jams and Bottled Fruits.

28.—Maynards, Ltd., 368 Strand.

Confectionery.

30.—Reginald B. Clayton, 88 Bishopsgate Street.

Byard's Eucalyptus Citriodora Oil, and the Tree Leaves, Seeds and Preparations made therefrom, such as Byardine.

The New Antiseptic Cold Cream, Byard's Antiseptic.

32, 33.—G. Garofala, 8 Adeney Road, Hammersmith.

Cob Pipes, Jewellery.

35.—The Ambulance Department of the Order of St. John of Jerusalem, St. John's Gate, Clerkenwell, E.C.

Complete Equipment for the Relief of Sick and Wounded in all cases of emergency. A First-Aid Ambulance Station in active operation, with trained St. John's Nurses and Medical Officers in attendance, where cases of accident receive attention.

Western Arcade.—General Exhibits.

B.—**Mrs. Leon, 37 West Kensington Mansions, W.**
Jewellery.

1, 2 and 3.—**D. Sifico & Co., 16 West Kensington Mansions W.**
Exhibit of Turkish Embroideries and Carpets.

4.—**Miss F. Watts, 36 St. Oswald's Road.**
Jewellery.

5.—**T. R. Fisher, 38 St. Oswald's Road.**
Metal Linen Marker, Embroidery Patterns, Jewellery, Smoking Sundries and Writing Sets.

7.—**McRae, Mrs. Alice, 3 Tournay Road, Fulham.**
Jewellery.

9.—**Isaac Mizrahi, 6 Lillie Road, S.W.**
Jewellery.

14.—**Alberti Modiano, 35 Lillie Road, S.W.**
Jewellery.

15.—**J. Behar, 61 St. Oswald's Road, S.W.**
Jewellery.

16.—**D. Shepperd, 200 Regent Street, W.**
Spectacles, Eye-glasses, Field and Opera Glasses.

17.—**Mrs. Weinbaum, 27 High Road, Kilburn.**
Jewellery.

20.—**Mrs. Priscilla Sampson, 127 Dulwich Road, Herne Hill, S.E.**
Fancy Jewellery.

21.—**Edward Hesse, 8 Dartmouth Street, Queen Anne's Gate.**
Music.

22.—**Hesse & Purslow, 5 Lowther Arcade, Strand, W.C.**
Rolled Gold Wire and Fancy Jewellery.

26 and 27.—**Mark Joseph, 371 Battersea Park Road.**
Perfumery, Fancy Jewellery, Parisian Diamonds, etc.

29.—**Prof. Annie Oppenheim, B.P.A., 73 St. George's Square, S.W.**
Scientific Character Reading from the Face, Verbal and Written Delineation, Advice as to Capabilities for Professions and Trades, Books on Physiognomy.

30.—**Litsica Marx & Co., 174 High Holborn, W.C.**
Cigarettes. Cigars and Smokers' Requisites.

31.—**Queensland Government, Victoria Street, Westminster.**
Inquiry Bureau.

32.—**Madame de Para, The Rosey, Priory Road, Bedford Park, Chiswick.**
Scientific Palmistry and Delineation of Character.

38.—**R. Gabbisson, 50 Blythe Road, West Kensington.**
Jewellery.

40.—**J. Lief, 321 Mile End Road, E.**
Gyroscopes and other Mechanical Novelties and Toys.

42.—**Theodore Frackai, 22 Munster Road, Fulham.**
Portraits in Pencil, Colour and Crayon.

44 and 45.—**The Edison-Bell Automatic Phonographs (London & Provincial) Ltd., 1 Bow Church Yard.**
Automatic Phonograph Machines.

47.—**J. Behar, 61 St. Oswald's Road, S.W.**
Jewellery.

49.—**J. Behar, 61 St. Oswald's Road, S.W.**
Jewellery.

50.—**Stanley Justin, 9 Howard Road, Anerley.**
Justin's Quillaia, Glove, Tan Shoe and Cloth Cleaner.

51, 52 and 53.—**Erasmic Co., Ltd., 117 Oxford Street, W.**
Soaps and Perfumes.

54.—**Joseph Behar, 61 St. Oswald's Road.**

Jewellery and Fancy Goods.

56.—**E. V. Vooght, 48 Charlwood Road, Putney.**

Anti-Splash Nozzle. Excel Silver Goods.
The Slat-Roller Washing Machines.

57.—**J. Mizrahi, 6 Lillie Road.**

Jewellery.

58.—**Lisle & Co., 39 Haymarket, W.**

Clarke's Ammonia Sunbeam Bleach. Juente Artificial Flowers.
"Salvus" Fireproofing. Mars Opera Glasses.

59.—**The British Mutoscope & Biograph Co., Ltd., 18 & 19 Great Windmill Street.**

Mutoscopes.

59A.—**The British Somatose Co., Ltd., 165 Queen Victoria Street.**

Somatose. Iron Somatose. Milk Somatose.

59B.—**Mrs. Leon, 37 West Kensington Mansions.**

Jewellery.

THE OLD WELCOME CLUB,

with its old-world charm of solid, substantial hospitality, its rustic porch and quaint architecture, has quite an air of classic seclusion. To the discriminating eye there is something in the simple style, the quiet calm of its rough wooden fence enclosing a well-trimmed lawn, that suggests the magic finishing touches to a beautiful picture. Additional interest attaches to the Old Welcome Club at this juncture from the fact that it is under the Presidency of

Field-Marshal Lord Roberts of Kandahar.

Improvements have been made in the accommodation of the Club, and no pains have been spared to keep up its well-known traditions. The Club dinner on the Terrace facing the Music Pavilion is an ever-popular feature.

The Chairman of the Committee is Paul Crémieu-Javal, Esq., J.P. The following distinguished gentlemen form the Committee :

The Earl of Warwick and Brooke.
Colonel the Earl of Dundonald, C.B.
The Lord Burton.
The Right Hon. Sir Edward H. Carson, P.C., Q.C., M.P., Solicitor General.
Capt. the Hon. Alwyn H. Fulke-Greville.
The Hon. W. F. B. Massey Mainwaring, LL.B., M.P.
Sir Edward Lawson, Bart.
Sir John Blundell Maple, Bart., M.P.
Major-General Sir Owen Tudor Burne, G.C.I.E., K.C.S.I.
Sir Eyre Massey Shaw, K.C.B.
Sir Henry Bergne, K.C.M.G.
Sir Thomas Sutherland, Q.C.M.G., LL.D., M.P.
Sir Charles Malcolm Kennedy, K.C.M.G., C.B.
Sir George C. M. Birdwood, K.C.I.E., C.S.I., M.D., LL.D.
Sir Edwin Arnold, K.C.I.E., C.S.I., F.R.G.S., F.R.A.S.
Sir Mancherjee M. Bhownaggree, K.C.I.E., M.P.
Sir Allen Young, C.B.
Sir Arthur Sullivan, Mus. Doc., M.V.O.
Sir James D. Linton, R.I.
R. D. Awdry, Esq., C.B.
A. J. R. Trendell, Esq., C.M.G.
Walter H. Harris, Esq., C.M.G.
C. Purdon Clarke, Esq., C.I.E., F.S.A.
Vice-Admiral Albert Hastings Markham, F.R.G.S.
Colonel F. H. Rich, R.E.
Colonel Robert W. Edis, V.D., F.S.A.
W. G. Ellison-Macartney, Esq., M.P.
Major L. H. Isaacs.
His Honour Judge Philbrick, Q.C.
Frank Travers Birdwood, Esq.
David F. Carmichael, Esq.
Samuel Digby, Esq.
Dr. J. Irvine Menzies.
James N. Paxman, Esq.
Imre Kiralfy, Esq.
J. M. Freshwater, Esq.
Harold T. Hartley, Esq.
Herman Hart, Esq.

Douglas G. H. Gordon, Esq., J.P., *Secretary*.

REFRESHMENTS.

Most ample provision is made for the refreshment of the body as well as of the mind. There are three bars, conveniently situated, which dispense light refreshments, and facing the music pavilion, on the one hand is the popular

GRILL ROOM,

on the other being the

VICTORIA RESTAURANT, QUEEN'S COURT,

from the French windows of either of which one can enjoy the panorama of life and colour and animation, the excellent ladies' orchestra in the music pavilion meanwhile adding the "voluptuous swell" of music to this feast of the senses. The crowds that avail themselves of the small tables out in the open, show that the English fully appreciate the *al fresco* pleasures of the Continent.

IN THE WESTERN GARDENS

there is the

QUADRANT RESTAURANT,

with its French windows opening on to a fine terrace and looking out directly upon the beautiful Western Gardens and in full view of the Music Pavilion. The *cuisine*, under a *cordon bleu*, is perfection, and a dinner vieing with the best served anywhere in London, and surrounded by unrivalled attractive features, is served. That the public fully appreciate the perfection to which this department has been brought is evidenced by the suggestion that, in order to avoid disappointment, it would be advisable to secure tables in advance by letter, telephone, or wire direct to the caterers.

The enormous popularity enjoyed by the

LAGER BEER HALL

is well merited. The English are realising the advantages of the light brews of Germany and their pleasant mildness. The consump-

tion of lager beer is increasing by leaps and bounds, and here is dispensed the famous Bohemian Pilsener beer, as well as the Pschore, beloved of the Bavarians, and the dainty Teutonic dishes, served by neat-handed Phyllises, whilst listening to the strains of Waldteufel, Suppé, and Strauss.

Chop House, Western Gardens. *À la carte* Luncheon, 12 to 3 o'clock; 1s. Afternoon Tea, 3.30 to 5.30; 2s. 6d. Dinner or Supper, 6 to 10.30.

Grill Room, Queen's Court. Luncheons, Dinners and Suppers, at ordinary grill room prices, noon till 10.30 P.M.

Victoria Restaurant, Queen's Court. 2s. Luncheon, 12 to 3 o'clock; 1s. Afternoon Tea; 3s. 6d. Dinner, 6 to 9.30, consisting of soup, fish, joints, vegetables, sweets, cheese, dessert.

Canteen in Elysia. Plate of Cold Meat, 6d.; Bread and Cheese, 2d.; Milk, 1d.; Tea, 2d.; Coffee, 2d.; Mineral Waters, 2d. Liquors at public-house prices. Special quotations for Excursion Parties.

Tea Pavilion, Picturesque City. Tea, Coffee, and Light Refreshments at usual prices.

In addition to the above there are numerous Bars and Buffets in the Grounds and Buildings where Tea, Coffee, Temperance Beverages, Beers, Alcoholic Liquors, Light Refreshments, Cigars, Cigarettes, etc., can be obtained at the usual rates.

In accordance with the scheme of the present year's Exhibition (which is intended to promote the employment of women), the Refreshment Contractors have decided upon the employment of women in many departments where men had previously done the work. Every endeavour has been made to secure the services of an efficient and superior staff of young women who have undergone a practical training for the purpose, and it is hoped that the kindly consideration of the public will be given to this effort to open the door for a new departure of so much interest in present social conditions.

TRAINS FROM THE EXHIBITION

DISTRICT RAILWAY.

Evening Trains leave EARL'S COURT STATION.

AT THE FOLLOWING TIMES FOR:

CITY, NEW CROSS, AND WHITECHAPEL.

Trains leave every few minutes up to 9 P.M.

P.M.	P.M.	P.M.
9 5 N.C.	10 5 N.C	11 5 N.C
9 8	10 8	11 8
9 17*	10 16*	11 12
9 23	10 18 W.	11 20*
9 28 N.C.	10 23	11 23
9 35*	10 27 N.C	11 28 N.C
9 38	10 36*	11 38
9 44 W.	10 38	11 55
9 53	10 44 W.	11 57*
9 55*	10 51*	12 0 W
9 58 W.	10 53	12 6 Not beyond Mansion House.
	10 58*	

Calling at

Gloucester Rd.
South Kensington
Sloane Square
Victoria
St. James' Park
Westminster
Charing Cross
Temple
Blackfriars
Mansion House
Cannon Street
Monument
Mark Lane
Aldgate East
St. Mary's, Whitechapel
Whitechapel (Mile End)

Shadwell, Wapping, Rotherhithe, Deptford Road, New Cross — New Cross Line Stations.

N.C. To New Cross, change at St. Mary's for Whitechapel (Mile End).

W. To Whitechapel (Mile End), change at St. Mary's for New Cross line.

* To High Street, Kensington.

Trains leave Gloucester Road and High Street (Kensington) for Baker Street, King's Cross, &c., at 10 minutes' intervals. Last train 12.2 from Gloucester Road, 12.5 from High Street (Kensington).

PUTNEY BRIDGE AND WIMBLEDON.

P.M.	P.M.	P.M.
5 7 WM†	6 55 WM	9 8 WM
5 16 S.E.	7 6	9 19
5 25 WM	7 16 WM	9 30 WM
5 36	7 16 S.E	9 55 WM
5 44 WM	7 25 WM	10 12 WM
5 55 WM	7 43	10 38
6 6 S.E.	7 55 WM	10 47 WM
6 14 WM†	8 12	11 6 WM
6 26 WM	8 27 WM	11 22
6 38 S.E.	8 42	11 33 WM
6 44 WM†	8 53 WM	11 56 WM
		12 22 WM

Calling at

West Brompton
Walham Green
Parsons Green
Putney Bridge

East Putney, Southfields, Wimbledon Pk., Wimbledon — Wimbledon Line Stations.

S.E. Saturdays excepted.

W.M. Wimbledon Line trains.

† These Trains do not run beyond Putney Bridge on Saturdays.

RICHMOND, CHISWICK PARK, EALING AND HOUNSLOW.

P.M.	P.M.	P.M.
5 8 E.&H	6 59 R.	9 59 R.
5 22 E.*	7 8 E.&H	10 8 E.&H
5 29 R.	7 22 E.†	10 40 E.&H
5 40 E.&H	7 29 R.	11 0 R.
5 52 E.*	7 38 E.&H	11 8 E.
5 59 R.	7 59 R.	11 29 R.
6 8 E.&H	8 10 E.&H	11 46 E.&H
6 22 E.*	8 38 E.&H	11 59 R&E‡
6 29 R.	8 59 R	12 31 E.&H
6 38 E.&H	9 17 E.&H	
6 54 E.*	9 38 E.	

Calling at

West Kensington
Hammersmith
Ravenscourt Park
Turnham Green

Gunnersbury, Kew Gardens, Richmond — Richmond Line Stations.

Chiswick Park and Acton Green, Mill Hill Park, Ealing Common, Ealing (Broadway) — Ealing Line Stations.

South Ealing, Boston Road, Osterley, Heston-Hounslow, Hounslow Brcks. — Hounslow Line Stations change at Mill Hill Pk

R. Richmond Line Trains.
E. Ealing Line Trains.
H. Hounslow Line Trains. Change at Mill Hill Park.

* Not to Stations beyond Chiswick Park on Saturdays.

† Not to Stations beyond Mill Hill Park on Saturdays.

‡ Change at Hammersmith by this train for Ealing Line Stations.

For further Particulars see the Company's Time Tables.

TRAINS FROM THE EXHIBITION

DISTRICT RAILWAY.

Evening Trains Leave Earl's Court Station *At the following times for:*

Notting Hill and Ladbroke Grove, Westbourne Park, Royal Oak, and Bishops Road.		Willesden, Camden Town, Highbury, Dalston, Broad Street, &c.	
P.M.	P.M.	P.M.	P.M.
5 20	8 50	5 5	9 35
5 50	9 20	5 34	10 5
6 20	9 50	6 5	10 35
6 50	10 20	6 35	11 5
7 20	10 50	7 5	11 35HH.
7 50	11 20	7 35	Midnight
8 20	11 50	8 5	12 7W.J.
		8 35	
		9 5	

Calling at

Addison Road (Kensington)
Uxbridge Road (for Shepherd's Bush)
Latimer Road
Notting Hill and Ladbroke Grove
Westbourne Park
Royal Oak
Bishop's Road (for Paddington Station)

Calling at

Addison Road (Kensington)
Uxbridge Road (for Shepherd's Bush)
St. Quintin Park and Wormwood Scrubbs
Willesden
Kensal Rise
Brondesbury
West End Lane
Finchley Road and Frognal
Hampstead Heath
Gospel Oak
Kentish Town
†Camden Town
†Maiden Lane
†Caledonian Road and Barnsbury
*Highbury and Islington
*Canonbury
*Mildmay Park
‡Dalston Junction
‡Haggerston
‡Shoreditch
Broad Street

H.H. This train does not go beyond Hampstead Heath.

W.J. This train does not go beyond Willesden. Arrive 12.22 midnight.

†Change at Camden Town for Maiden Lane and Caledonian Road and Barnsbury.

*Change at Highbury and Islington for Canonbury and Mildmay Park.

‡Change at Dalston Junction for Haggerston and Shoreditch.

Evening Trains Leave West Brompton Station (*District Railway*) *At the following times for:*

City, Whitechapel and New Cross.		Putney Bridge and Wimbledon.	
P.M.	P.M.	P.M.	P.M.
5 11	8 18S.E.	5 9 W.†	7 57 W.
5 25	8 26*	5 18 S.E.	8 14
5 38	8 39	5 27 W.	8 29 W.
5 43 S.E.	8 55	5 38	8 44
5 56	9 15*	5 46 W.	8 55 W.
6 11	9 24	5 57 W.	9 10 W.
6 25	9 40	6 8 S.E.	9 21
6 30 S.E.	9 55	6 16 W.†	9 32 W.
6 40*†	10 15	6 29 W.	9 57 W.
6 47 S.O.	10 34*	6 40 S.E.	10 14 W.
6 55	10 55*	6 46 W.†	10 40
7 0 S.E.	11 9	6 57 W.	10 49 W.
7 9*	11 18*	7 8	11 8 W.
7 25	(11 36	7 18W.S.E.	11 24
7 30 S.E.*	11 53	7 27 W.	11 35 W.
7 39*	11 57	7 45	11 58 W.
7 48*	Not		12 24 W.
8 7*	to New Cross.)		

Calling at

Earl's Court
Gloucester Road
South Kensington
Sloane Square
Victoria
St. James' Park
Westminster
Charing Cross
Temple
Blackfriars
Mansion House
Cannon Street
Monument
Mark Lane
Aldgate East
St. Marys (Whitechapel) (change for New Cross Line)
Whitechapel (Mile End)

Calling at

Walham Green
Parsons Green
Putney Bridge
East Putney
Southfields
Wimbledon Park
Wimbledon
} Wimbledon Line Stations.

W. Wimbledon Line trains.

† Not beyond Putney Bridge on Saturdays.

S.E. Saturdays excepted.

S.O. Saturdays only

Shadwell
Wapping
Rotherhithe
Deptford Road
New Cross
} E. L. Line change at St. Mary's

* To High Street (Kensington), passengers for Gloucester Road and stations beyond, by these trains, change at Earl's Court.

Trains leave Gloucester Road and High Street (Kensington), for Baker Street, King's Cross, &c., at 10 minutes' intervals. Last train, 12.2 from Gloucester Road, 12.5 from High Street (Kensington).

† On Saturdays, change at Earl's Court.

For further Particulars see the Company's Time Tables.

TRAINS FROM THE EXHIBITION.

DISTRICT RAILWAY.

Evening Trains leave WEST KENSINGTON STATION

AT THE FOLLOWING TIMES FOR

CITY, WHITECHAPEL & NEW CROSS.				
P.M.	P.M.	P.M.	P.M.	P.M.
5 2N.C.	6 14W.	7 32N.C.	9 25N.C.	10 41W.
5 11W.	6 23s*	7 41W.	9 31*	10 48*
5 23*	6 31N.C.	8 2N.C.	9 41W.	11 2N.C.
5 32N.C.	6 41W.	8 12W.	9 52*	11 13
5 41W.	6 53*	8 32N.C.	10 2N.C.	11 25N.C.
5 56s*	7 2N.C.	8 41W.	10 13*	11 53*†
6 0N.C.	7 11W.	9 2N.C.	10 23N.C.	12 3M.‡
6 3*x	7 23W.	9 11		
	7 23*s			

Calling at

Earl's Court
Gloucester Road
South Kensington
Sloane Square
Victoria
St. James' Park
Westminster
Charing Cross
Temple
Blackfriars
Mansion House
Cannon Street
Monument
Mark Lane
Aldgate East
St. Mary's, Whitechapel
Whitechapel (Mile End)

Shadwell, Wapping, Rotherhithe, Deptford Road, New Cross — New Cross Line Stations.

M. Stations to Mansion House only.
W. To Whitechapel (Mile End), change at St. Mary's for New Cross Line.
N.C. To New Cross, change at St. Mary's for Whitechapel (Mile End).
s. Saturdays only. x. Saturday excepted.
* To High Street (Kensington), Passengers for Gloucester Road and stations beyond, by these trains, change at Earl's Court.
† Change at Earl's Court for stations to Whitechapel only.
‡ To stations to Mansion House only.
Trains leave Gloucester Road and High Street (Kensington) for Baker Street and King's Cross, &c., at 10 minutes' intervals. Last train, 12.2 from Gloucester Road, 12.5 from High Street (Kensington).

RICHMOND, CHISWICK PARK, EALING & HOUNSLOW.			
P.M.	P.M.	P.M.	P.M.
5 2R.	6 25E.*	7 41E.&H.	10 11E.&
5 11E.&H.	6 32R.	8 2R.	10 43E.&H.
5 25E.*	6 41E.&H.	8 13E.&H.	11 3R.
5 32R.	6 57E.*	8 41E.&H.	11 11E.
5 43E.&H.	7 2R.	9 2R.	11 32R.
5 55E.*	7 11E.&H.	9 20E.&H.	11 49E.&H.
6 2R.	7 25E.†	9 41E.	12 2R.&E.‡
6 11E.&H.	7 32R.	10 2R.	12 34E.&H.

Calling at

Hammersmith
Ravenscourt Park
Turnham Green

Gunnersbury, Kew Gardens, Richmond — Richmond Line Stations.

Chiswick Park and Acton Green, Mill Hill Park, Ealing Common, Ealing (Broadway) — Ealing Line Stations.

South Ealing, Boston Road, Osterley, Heston-Hounslow, Hounslow Barracks — Hounslow Line Stations, change at Mill Hill Park.

R. Richmond Line Trains.
E. Ealing Line Trains.
H. Hounslow Line Trains, change at Mill Hill Park.
* Not to Stations beyond Chiswick Park on Saturdays.
† Not to Stations beyond Mill Hill Park on Saturdays.
‡ Change at Hammersmith by this train for Ealing Line Stations.

For further Particulars see the Company's Time Tables.

EARL'S COURT.

OMNIBUS ROUTES.

LONDON GENERAL OMNIBUS COMPANY, LIMITED.

The following services of omnibuses **pass the Earl's Court Exhibition,** viz.:

ROUTE	COLOUR	RUN VIA
Greyhound, Fulham and Charing Cross.	BLUE, red panel ..	Charing Cross Station, Pall Mall, Regent St., Piccadilly Circus, Sloane St., Brompton Rd., South Kensington Station, Lillie Rd.
Fulham (Prince of Wales) and Nag's Head, Holloway.	BLUE, "Favourite" on panel.	Lillie Rd., Brompton Rd., South Kensington Station, Sloane St., Piccadilly, Piccadilly Circus, Regent St., Oxford Circus, Portland Rd., Euston Rd., King's Cross and Euston Stations, Caledonian Rd.
West Kensington (Clarence) and Bethnal Green.	WHITE, red panel	Walham Green, Chelsea, Victoria, Westminster Bridge and Charing Cross Stations, Strand, Bank, Liverpool St., Shoreditch.
Walham Green and Shepherd's Bush.	GREEN	Walham Green, North End Rd., West Kensington Station, Addison Rd. Station, Shepherd's Bush Station.

WEST KENSINGTON AND SHOREDITCH.

Colour: BROWN (Red side panels). Route "L."

Via

North End Road, Lillie Road, Richmond Road, Old Brompton Road, South Kensington Station, Brompton Road, Knightsbridge, Hyde Park Corner, Piccadilly, Piccadilly Circus, Regent Street, Waterloo Place, Charing Cross, Strand, Fleet Street, Ludgate Circus, Ludgate Hill, St. Paul's Churchyard, Cannon Street, Queen Victoria Street, Bank, **Threadneedle Street, Bishopsgate Street,** to Shoreditch. Return *viâ* **Liverpool Street** and **Broad Street** to Bank.

ART IN YOUR HOMES WITHOUT COST.

HACKNEY FURNISHING CO.'S

NEW HIRE SYSTEM.

CHEAPEST, BEST, AND MOST ECONOMICAL.

The New Hire System.

THE LARGEST HIRE SYSTEM FURNISHERS IN LONDON.

STRICT PRIVACY. ESTABLISHED 50 YEARS.

GOODS DELIVERED FREE UP TO 300 MILES.

From £20 to £10,000.

OUR FREE LIFE INSURANCE provides that in case of death the goods become the property of the widow or children without further payment.

CATALOGUE, PROSPECTUS, AND FURNISHING GUIDE, POST FREE.

The DAILY TELEGRAPH of Friday, April 14th, said: "Extensive additions to the Hackney Furnishing Company's premises have just been completed. The entire set of show rooms has now an area of some five acres, including premises in Mare Street. The edifice is among the most attractive in the district."

The WEEKLY DESPATCH of July 19th said: "A great Furnishing Company. How popular the system of Furnishing on the Hire principle has become is evident by the extraordinary growth of the business of the Hackney Company. It is hard, indeed, to see how they could be otherwise than popular, having regard to the facilities it affords to customers. Visiting its extensive show rooms, purchasers have a magnificent stock to select from—to furnish a house in whatever style they may desire, paying for it on a scale of gradual payments, cash prices being charged, and no publicity to the transaction."

The MORNING LEADER: "The man who wants to learn the secret of success must go post haste to Hackney. The long range of buildings, the warehouses at the rear, all presenting an imposing frontage to the Town Hall, tell of the commercial enterprise which has built up a great undertaking like the HACKNEY FURNISHING COMPANY, and piloted it to success."

Please note Address—

TOWN HALL BUILDINGS, MARE STREET,

HACKNEY, LONDON, N.E.

Telegrams—"FURNIMENTS," LONDON. Telephone—No. 84, DALSTON.

HACKNEY FURNISHING CO.

L

THE LANCET says: "No purer or more trustworthy beverage could be produced."

The Cheapest and Purest Table Water is

PURALIS

SPARKLING

Pure Distilled Water,

AERATED WITH

CARBON-OXYGEN GAS.



LONDON PRICES:

A CHAMPAGNE QUART COSTS 2½d.

A CHAMPAGNE PINT COSTS 1½d.

A SYPHON COSTS 3d.

MIXES SPLENDIDLY WITH WINES, SPIRITS, &c.

Supplied in Syphons or Bottles.

The Company's Specialties and other Waters may be obtained through any Grocer, Wine Merchant, or Store. Send Post-card for Price List and Name of Nearest Agent to

THE PURE WATER CO., Ltd.,

QUEEN'S ROAD, BATTERSEA PARK,

LONDON, S.W.

THE BEST . .



KLEINERT'S

THE BEST



DRESS SHIELDS.

Ambassador
Invincible
Gem
Featherweight

A GUARANTEE WITH EVERY PAIR.

"HOOKON"
CORSET
HOSE
SUPPORTER
IMPROVES THE FIGURE,
Keeps Corset down and Stockings up.
Stocking Suspender.

Notice to . . Advertisers.

All Communications respecting Advertisements for the Publications of the Woman's Exhibition, and also for the spaces on the Walls, must be addressed to—

Mr. JOHN HART,
6 Arundel Street, Strand,
London, W.C.

TELEPHONE No. 2,804 GERRARD.

THE SCENT OF THE SEASON,
The Crown
* Violet *
"The Delicious Essence of the Violet itself."

THE DELIGHTFUL PERFUME,
Crab=Apple
Blossoms
"It has the Aroma of Spring in it."

AND THE WORLD-RENOWNED
Crown
Lavender Salts

SOLD EVERYWHERE IN CROWN STOPPERED BOTTLES ONLY.

THE CROWN PERFUMERY Co.

Russian Peasants' Industries.

LACES, EMBROIDERIES, DRAWN-THREAD WORK.

Antique and Modern Costumes and Ornaments.

LINEN AND WOOLLEN HOMESPUNS, ETC.

Everything Hand-made. Direct from the far-away Villages.

Mme. A. K. POGOSKY, Director.

See Exhibit in DUCAL HALL.

40
LITTLE PILLS
IN A BOTTLE.

NORTON'S CAMOMILE PILLS

A LITTLE PILL OF
GREAT VALUE.

NORTON'S CAMOMILE PILLS

40
LITTLE PILLS
IN A BOTTLE.

NORTON'S CAMOMILE PILLS

A LITTLE PILL OF
GREAT VALUE.

The Genuine English family medicine, made from English-grown Camomile flowers, and absolutely free from harmful foreign drugs!

These Pills will

CURE

**INDIGESTION,
HEADACHE,
BILIOUSNESS,
STOMACH
AND LIVER
COMPLAINTS.**

Do not be persuaded to take a substitute.

Get NORTON'S



TRADE MARK.

Bottles 1s. 1½d., 2s. 9d., and 11s., of all Medicine Vendors; or post free from NORTON'S LTD., 21 Spital Square, London, E.

GOLD EMBROIDERY of

COPES, VESTMENTS, etc.,

BEAUTIFULLY EXECUTED IN

St. Joseph's Industrial School,

DUNDALK, IRELAND.

SPECIMENS ON EXHIBITION, EARL'S COURT, 1900.

Stand No. 12, Ducal Hall.

CANTERBURY WEAVERS,

KING'S BRIDGE, CANTERBURY.

Demonstration of Handloom Weaving.

Curtains, Carpets, Portières, and various articles for the Home . in Art and other Weaving . .

SERGES, TWEEDS, FLANNELS, etc.

ORDERS TAKEN.

DAVID WANSKER,

Trimming Manufacturer.

Fringes, Pom-Pom Tassels, Rosettes, Girdles, Feathers, Cords, Ribbons, &c.

MANUFACTURER OF THE NEW PATENT SILK FEATHER TIP.

187 BURY NEW ROAD, MANCHESTER.

Established over 30 years.

Kelpion

REG.

STAINLESS

IODINE OINTMENT.

Antiseptic. Non-irritant.

The only Preparation containing Pure Iodine in a free state, which does not discolour or injure the skin.

In pots, price **1/1½** *and* **2/9.**

On Sale at PRINCE'S HALL, Woman's Exhibition

(*see page 89*).

Of Chemists, Stores, &c., or Post Free from Proprietors,

THE KELPION COMPANY, 59a Bishopsgate St. Within, London, E.C.

DECIDEDLY SUPERIOR TO ANY PREPARATIONS FOR THE SKIN YET INTRODUCED.

It renders the Complexion beautifully fair, and produces a surface of the most perfect elegance. Will be found beyond all praise as a family Toilet Lotion, and needs only to be tried to be approved.



GODFREY'S EXTRACT OF ELDER-FLOWERS

For keeping the Skin soft and smooth,

INDISPENSABLE IN THE NURSERY.

Price 1s. and 2s. 9d. of all Chemists and Perfumers,

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